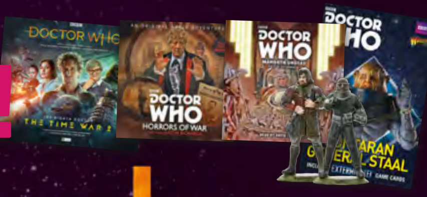
"LONDON, 1965!"
The *Doctor Who* Twitch frenzy

BBC

WIN!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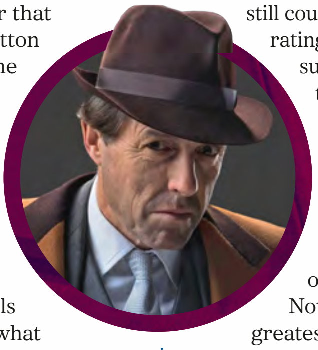
Welcome

I'll watch anything written by former *Doctor Who* showrunner Russell T Davies, and my interest in post-war history made BBC One's *A Very English Scandal* especially intriguing. Over breakfast one morning I flicked through our TV guide and drew a circle around the listing for the first episode. Later that day I pressed the 'series link' button on our TiVo, content that I'd done everything possible to ensure I wouldn't miss a thing.



I fully intended to watch the first episode as it went out, but deadlines are deadlines and I had to work. "Never mind," I thought, "it's being recorded." Over the next seven days I received a number of phone calls and emails from friends, asking what I thought of episode one. Wasn't Hugh Grant's performance amazing? Grant and Ben Whishaw weren't anything like this in *Paddington 2*, etc. These were conversations I really wanted to have, but the trouble was I still hadn't got round to watching the episode. I had to very politely ask everyone if they'd mind coming back to me in a couple of days.

The following Sunday rolled around, and I knew the second part would be on that evening. I watched episode one and went straight into episode two. Some people binge-watch entire box sets over a weekend, but I think this was the most telly I'd seen in one go since Christmas. It was compelling stuff.

Over the next few days I tried to belatedly start the conversation I'd wanted to have the week before. In most cases I was thwarted by the fact that my friends hadn't caught up with episode two yet.

When the third and final episode was broadcast I once again received calls and messages, this time asking me what I thought of the dramatic conclusion. Unfortunately I hadn't been able to watch this episode live, or the documentary that had followed it, so this was another conversation I wasn't able to join yet. This time I had the added frustration of having to avoid the various print and online reviews that were summing up the series.

All of which illustrates how difficult it is to create a 'water cooler moment' in the age of on-demand television and streaming. Years ago the simple aim was to get an audience to watch the television programme you'd created. That problem now comes with the added challenge of getting everyone to watch at the same time.

Does this really matter? As long as people catch up within seven days then these numbers still count towards a show's ultimate rating. By this time, however, the subject of conversation around the water cooler has doubtless moved on, and now may not have anything to do with television at all.

I was considering all this when I first dipped into Twitch's epic live stream of *Doctor Who*'s original run, from 1963 to 1989. Not everything is there – even the greatest minds on the internet can't conjure up the missing episodes – but there's a staggering amount to enjoy. And a staggering number of people are enjoying it.

I began with an episode of the first Dalek story from 1963-64. Before long my gaze wandered to the live comments that were cascading down the right-hand side of my screen.

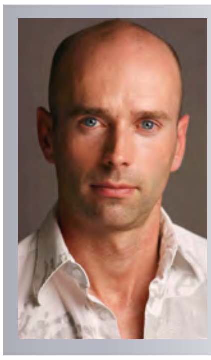
Soon after, Ian Chesterton's joyous exclamation that he and Barbara are in "London, 1965!" become shorthand for the whole Twitch phenomenon – thousands of fans joining together in a virtual community, all watching the *same episode* at the *same time*. There's no series link or catch-up facility here – if there's a particular episode or serial you want to watch, then you have to make sure you're there when it's on.

Which takes me right back to the days before home video. How ironic that the most up-to-date broadcast of *Doctor Who* has done so much to remind me of what it was like watching this show with my family when I was a child.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Mark Wright
As co-editor of the partwork *Doctor Who – The Complete History*, Mark Wright is usually to be found under piles of archive documents in a darkened room. He was therefore delighted to be sent blinking into the sunshine to spend an afternoon with Wendy Padbury, where they talked about 50 years of Zoe Heriot…



Stephen Cranford
Radio and television broadcaster Stephen Cranford was astonished when he first heard the 1960s soundtrack recordings made by fellow *Doctor Who* fan Graham Strong. On page 42 Stephen pays tribute to his late friend and celebrates a priceless legacy that has helped to reconstruct so many lost episodes.

Paul Scoones
On page 40 Paul talks to comedian Rob Lloyd about his current UK tour of *Who, Me*. "I've seen Rob's show twice," says Paul. "As someone who has a life-long obsession with the series, I found *Who, Me* so relatable. It's all about what it means to be a fan."

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Adventures in the Future

BBC
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DOCTOR WHO
ADVENTURES IN THE FUTURE

The latest edition in the *Essential Doctor Who* series of bookazines is available now. *Adventures in the Future* is packed full of new features, insightful commentary and rarely seen images. Highlights include interviews with writers Christopher H Bidmead and Stephen Gallagher, production designer Michael Pickwoad and *New Earth*/*Gridlock* star Anna Hope. *Adventures in the Future* is published by Panini UK and priced at £9.99.

Land of the Blind

BBC
DOCTOR WHO
LAND OF THE BLIND

The first five Doctors and their companions journey into new dangers in *Land of the Blind*, a graphic novel containing six comic-strip adventures from the pages of **DWM**. The stories are: *Victims*, *The Lunar Strangers*, *Food for Thought*, *Change of Mind*, *Land of the Blind* and *Bringer of Darkness*. The graphic novel also includes a commentary section where the comics' creators discuss their stories and reveal never-before-seen artwork. Published by Panini UK, *Land of the Blind* is available from 18 July, RRP £14.99.

The Caves

Based on the 1984 serial *The Caves of Androzani*, *The Caves* is an unofficial 16-track concept album by The Sevateem (musicians Christian Erickson and Janey Winterbauer). The album is presented in the form of a rock opera in which various singers take on the roles of different characters in the story. The album is pay-what-you-want, with all profits from streaming and sales donated to the charity Doctors Without Borders. To listen and donate go to: *thesevateem.com*

The Sound of a New Era

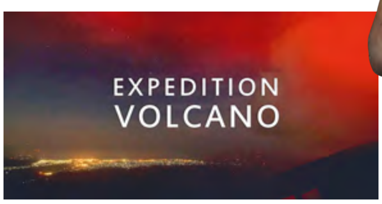
The score for the 2018 series of *Doctor Who* will be composed by Segun Akinola.

As part of the BAFTA Breakthrough Brit programme in 2017, Segun has already been recognised as a rising star among composers. His work on television series such as *Black and British: A Forgotten History* attracted the attention of *Doctor Who*'s showrunner Chris Chibnall, who says: "We're over the moon Segun's agreed to join us, to provide the score for the next phase of the *Doctor Who* adventure. From our very first conversations, it was obvious Segun was a passionate, collaborative and delightful human being as well as a fantastic and bold composer. We're looking forward to introducing the world to his exciting and emotional soundtracks for the Thirteenth Doctor."

Segun's music for the new series will include a fresh take on the legendary theme tune. "*Doctor Who* is woven into the fabric of British culture and recognised globally," he says. "I am absolutely thrilled to be given the privilege of working on such a beloved series and to bring my musical voice to it."

Segun graduated from the Royal Birmingham Conservatoire with first-class honours and the National Film and Television School with an MA in Composing for Film and Television. His previous work includes scoring Shola Amoo's 2016 films *A Moving Image* and *Dear Mr Shakespeare*. In 2017 he completed the scores for BBC Two/PBS' *The Human Body: Secrets of Your Life Revealed* and *Expedition Volcano*. Other credits include original music for the BBC *Panorama* documentaries *The VIP Paedophile Ring: What's the Truth?* and *BHS: How Did It Happen?*

In other Series 11 news, members of the regular cast will make their first-ever panel appearance at the San Diego Comic-Con in July. The panel will feature Jodie Whittaker (the Doctor), Tosin Cole (Ryan) and Mandip Gill (Yasmin), as well as Chris Chibnall and fellow executive producer Matt Strevens.


EXPEDITION
VOLCANO

Segun scored this 2017 documentary.

Segun Akinola is "absolutely thrilled" to be working on *Doctor Who*.

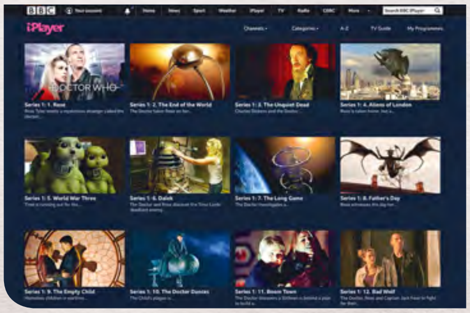
Play it Again

Episodes from *Doctor Who*'s entire history are currently available to watch on BBC iPlayer and Twitch.

This summer, every episode of *Doctor Who* since the show's 2005 revival – from Christopher Eccleston's Ninth Doctor meeting Rose to Peter Capaldi's final moments as the Twelfth Doctor – is available to watch in the UK on BBC iPlayer at *tinyurl.com/iPlayerWho*

Meanwhile, over 500 episodes of *Doctor Who*'s original 1963-89 run are being live-streamed as part of a viewing marathon on video platform Twitch. The broadcasting event concludes with the 1989 Seventh Doctor adventure *Survival* on 23 July. Tune in Monday to Friday from 7.00pm UK/11.00am Pacific US to watch: *Twitch.tv/TwitchPresents*

TwitchPresents
BBC
DOCTOR WHO
Tune in Monday to Friday at 11AM PDT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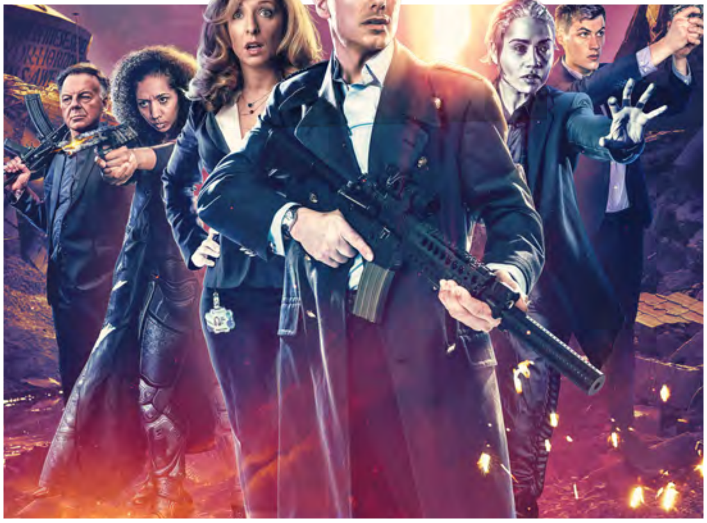
Series 1: 6. Dalek
Series 1: 7. The Long Game
Series 1: 8. Father's Day
Series 1: 9. The Empty Child
Series 1: 10. The Doctor Dances
Series 1: 11. Boom Town
Series 1: 12. Bad Wolf

Torchwood vs an Alien God

John Barrowman's Captain Jack Harkness and Tracy-Ann Oberman's Yvonne Hartman return to fight an alien god in the sixth series of Big Finish's *Torchwood* audio adventures.

In Series 5's *Aliens Among Us*, Torchwood came back to Cardiff to deal with an alien occupation, terrorists and the resurrection of Yvonne Hartman. This year they face an even bigger threat in *Torchwood – God Among Us*. The four new episodes in the first part of *Torchwood*'s sixth series are: *Future Pain* by James Goss, *The Man Who Destroyed Torchwood* by Guy Adams, *See No Evil* by John Dorney and *Night Watch* by Tim Foley.


The sixth series of Big Finish's *Torchwood* audio adventures.

"They are really great stories; they really move the narrative forward," says John Barrowman. "I find all over the world, from Puerto Rico to Paris, from London to Pensacola Florida to South America, there are huge *Torchwood* fans and the audience is always growing."

Series producer and episode one writer James Goss says: "We had a great reaction to Series 5 and it's been a delight getting the cast back together to do more. Torchwood faces some tough challenges – a plague of sleep, a city that goes blind, organising a funeral, and then there's an alien god to deal with!"

Torchwood Series 6 Part 1 – God Among Us will be released in October 2018. Part 2 will follow in February 2019 with Part 3 completing the season in June 2019. All three parts can be pre-ordered individually for £28 on CD or £25 on download via *bigfinish.com* **DWM**

Fourth Edition of Ahistory

Mad Norwegian Press has announced a fourth edition of *Ahistory*, the unofficial chronology of fictional *Doctor Who* written by Lance Parkin and Lars Pearson. It will be published as three volumes, with Volume 1 released on 18 September 2018, Volume 2 in December 2018 and Volume 3 in March 2019. *Ahistory*'s fourth edition will include *Doctor Who* titles up to the end of the Twelfth Doctor's era (2017's *Twice Upon a Time*), as well as spin-offs *Torchwood*, *The Sarah Jane Adventures* and *Class*. Each volume retails at $29.95 (USD). Visit *madnorwegian.com* for details.

New Black Archive Titles

Twelfth Doctor story *Face the Raven* (2015) features in issue 20 of Obverse Books' *Black Archive* unofficial series of essays exploring *Doctor Who*. The book is written by Sarah Groenewegen and is available now, RRP £6.99 from *obversebooks.co.uk*. Issue 21 of *The Black Archive – Heaven Sent* by Kara Dennison – will be published in July with issue 22 – *Hell Bent* by Alyssa Franke – following in August.

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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Brad Aid

▶ **Bradley Walsh** presented ITV's *The London Palladium: The Greatest Stage on Earth* on 27 May. He was England's assistant manager for ITV's *Soccer Aid* at Old Trafford on 10 June on behalf of UNICEF. Via Instagram he commented, "Seems like everybody wants me as their assistant these days. First the Doctor and now the England manager." (*tinyurl.com/BradleySoccer*)

Capaldi and Crew

▶ **Peter Capaldi** attended the official launch party of the Nobu Hotel Shoreditch on 15 May and the Royal Academy of Arts Summer Exhibition Preview party at Burlington House on 6 June. **Pearl Mackie** was at the Selfridges Kurt Geiger launch on 31 May. **Matt Lucas**, who plays Bill Snibson in **Daniel Evans**' production of *Me and My Girl* at the Chichester Festival Theatre from 2 July to 25 August, attended the funeral of entertainer Dale Winton on 22 May.

A promotional image for *The Catherine Tate Show Live* in Australia.

Who Dear Down Under?

▶ **Catherine Tate** takes *The Catherine Tate Show Live* to Australia from 10 to 25 November with shows in Perth, Adelaide, Melbourne, Canberra, Brisbane, Newcastle and Sydney before transferring to New Zealand from 28 November to 3 December, visiting Auckland, Wellington and Christchurch.

Mel Acclaim

▶ **Bonnie Langford**, who attended the opening of *The Rink* at the Southwark Playhouse on 29 May, appeared on *Good Morning Britain* on 23 May discussing *EastEnders*' knife crime storyline, for which she has received acclaim as grieving mother Carmel Kazemi.

Time Lord to Landlord

▶ **Matt Smith** reportedly plays a "strange landlord" in BBC Films' forthcoming horror picture *His House*, which has been shooting in Essex. Matt is among cast members from *The Crown* who will attend a London garden tea party as a competition prize for the US version of Red Nose Day (deadline 11 July via *tinyurl.com/TCrown* – open to UK and US entrants).

The Tenth Beatle

▶ **David Tennant** played village schoolmaster Platanov in Radio 4's *Wild Honey* on 16 and 17 June. He featured in a *Late Show with Stephen Colbert* comedy sketch as The Beatles' George Harrison on 16 May (*tinyurl.com/GeorgeTennant*). **Julie Gardner**'s company Bad Wolf is reportedly in advance development of Sky One comedy drama *Americons*, which will ollow a couple as they move to the US. The show has been written by **Catherine Tate** and will star both her and Tennant.

Sharon Lords It

▶ **Sharon D Clarke** was recently welcomed to the House of Lords by Neil Kinnock to read from *The Stalled Revolution – Is Equality for Women an Impossible Dream?* On 10 June she was a judge for the Stephen Sondheim Society Student Performer of the Year at London's Savoy Theatre. In July she becomes an ambassador for Inspiring the Future of Theatre, visiting schools to introduce career possibilities within theatre.

Hurt Art Exhibition

▶ *John Hurt as Artist*, the first ever exhibition of the late **Sir John Hurt**'s paintings and drawings, is part of the Holt Festival at the Auden Theatre in Norfolk from 21 to 29 June (exhibition free of charge). The festival also includes a selection of his films introduced by his widow, Anwen (*holtfestival.org*).

Torchwood Trio

▶ **John Barrowman**, who was a guest on *Loose Women* on 25 May, linked up for dinner with *Torchwood*'s **Naoko Mori** and **Burn Gorman** at Joe Allen's the following day. John also attended the *Kinky Boots* Heads Together gala at the Adelphi Theatre on 30 May, while Naoko shares the role of Lady Thiang in *The King and I* at the London Palladium until 29 September.

Bradley Walsh presents *The Chase for Soccer Aid.*

Liza Tarbuck, Peter Davison, Louis Walsh and Rosemary Shrager were guests on *Harry Hill's Alien Fun Capsule* on 19 May.

Doctors Ahoy

▶ **Sylvester McCoy** will play a patient who absconds from his retirement home in BBC One's *Holby City* in the autumn, joining **Paul McGann**'s Professor John Gaskell. *Sense8*'s finale with **Freema Agyeman** as Amanita and Sylvester as the Old Man of Hoy (trailer at *tinyurl.com/FreemaAhoy*) is now available on Netflix. Sylvester included a *Doctor Who* reference during a featurette about the show (*tinyurl.com/SylvSense*). Freema attended a red carpet screening of the finale on 7 June at the ArcLight in Hollywood.

Billie's Anti-Rom-Com

▶ **Billie Piper** will make her feature film directing debut, also starring as career-driven single mother Mandy, in "anti-rom-com" *Rare Beasts*. The film, which is based on her own script, starts shooting in London and Spain in September. The world premiere of coming-of-age drama *Two for Joy*, featuring Billie as Lillah, took place on 23 June at the Edinburgh Film Festival, followed by **Christopher Eccleston** as Harvey in comedy drama *Dead in a Week (Or Your Money Back)* on 27 June.

The Two Russells

▶ **Russell T Davies** found himself sharing a train with **William Russell** on 12 May, posting on Instagram: "Never met him before. What an honour. Happy day #doctorwho." Hot on the heels of *A Very English Scandal*'s success (listen to **Murray Gold**'s infectious theme via *tinyurl.com/MurrayScandal*), Russell is writing six-part BBC One drama *Years and Years*, following Manchester family the Lyons over 15 years from 2019.

Russell T Davies on the train with William Russell. Photo © Russell T Davies.

Docs on the Box

▶ **Christopher Eccleston** narrated Channel 4's *Manchester: A Year of Hate Crime* on 21 May. **Peter Davison** appeared on ITV's *Harry Hill's Alien Fun Capsule* on 19 May. He will be a guest actor in *Blind Spot*, the first episode of the forthcoming ninth series of ITV's *Vera*. Peter and **Bernard Cribbins** both appear in family feature film *Patrick*, which was released on 29 June. **Colin Baker** is a participant in Channel 5's *Celebrity 5 Go Caravanning*, being shot in Cornwall for broadcast later this year.

Obituaries

▶ **Leslie Grantham**, who played Kiston in *Resurrection of the Daleks* (1984) before finding fame as 'Dirty Den' Watts in *EastEnders*, died on 15 June aged 71. **Luan Peters**, who under singing name **Karol Keyes** played Chicki in Episode Four of 1967's *The Macra Terror*, died last December, aged 71. Under her own name she also played Sheila in 1973's *Frontier in Space*. **Paul Greenhalgh**, who played the Second Guardian in 1966's *The Ark*, died in August 2017, aged 75. **Elaine Hopkins**, an extra in 1983's *Snakedance*, died on 12 April 2018. Equity has reported the death of **Dorothy Grumbar**, an extra in 1982's *Castrovalva.* **DWM**

Leslie Grantham as Kiston in *Resurrection of the Daleks* (1984).

SUBSCRIPTIONS

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Galaxy Forum

Your views on the world of *Doctor Who*...

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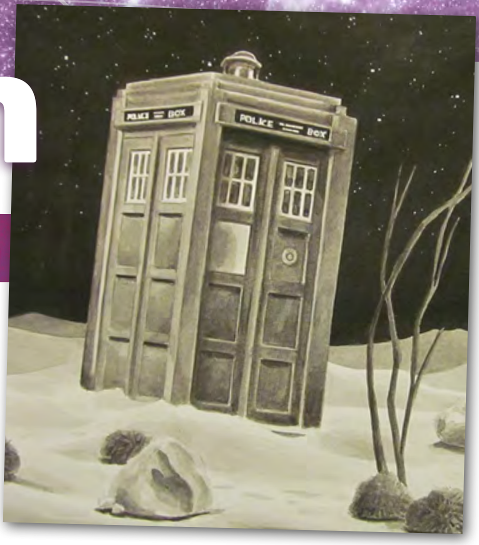
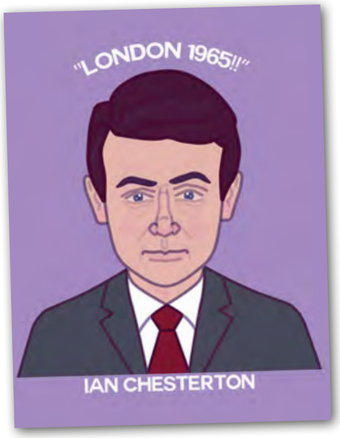


An incongruous presence in the prehistoric landscape of *100,000 BC* (1963). Artwork by Marc D Lewis.

Nearly every existing episode of *Doctor Who*'s original 1963-89 run is being live-streamed on video-platform Twitch. Many of you have been watching...

Getting Twitchy

MILES TAYLOR EMAIL
Doctor Who is just magical, isn't it? I've recently been following the series marathon on Twitch, and seeing young people watching keenly in their thousands is totally spellbinding. At one point, I noticed that there were more than 14,000 young 'uns watching *The Rescue*, a black-and-white television serial from 1965! It took me back to when I was that age, being shown DVDs of these adventures by my cousin back in 2006 and adoring it just as much as the Twitch viewers are now. More than 50 years later, the show has the same entertainment factor it's always had, for *every* generation. Put simply, no matter what age you are, *Doctor Who* can be enjoyed by everyone.



Lewis Lee Grant's portrait of Ian Chesterton from the 1965 story *The Chase*.

NIKOLAOS LASPIAS EMAIL
There hasn't been a buzz for *Doctor Who* like this since the 50th anniversary. I love it! With so many fans, new and old, watching the series together, making jokes, going through the emotions of the different companions and just generally having a great time, it makes me so happy to be a part of this fandom. The fact that a 55-year-old show is bringing people together like this is amazing!

ELLIE COLLINS EMAIL
Twitch has to be one of the most dynamic and diverse ways that *Doctor Who* has been shown. It really gives a sense of community for fans who have never seen the episodes before, as well as the ones who have watched them more times than they can count. But coffee is in order the following day if you've stayed up till silly o'clock watching!

MARC D LEWIS EMAIL
I confess I haven't actually watched *Doctor Who* on Twitch, but judging by the reactions on Twitter the older stories are finding a whole new generation of younger fans. It feels like the early 90s UK Gold/BBC Video revival all over again! This inspired me to paint one of my favourite iconic images from the very first episode, *An Unearthly Child* [1963]. The sight of an ordinary police box standing slightly tilted on a strange rocky landscape is, for me, incredibly powerful.

GREG TOBY (18) EMAIL
"London, 1965!" I almost forgot how good the Hartnell era was in terms of the writing and (sometimes) cheesiness. I find it reassuring that thousands of people are discovering the adventures of the early Doctors for the first time... and they are *loving* them!

STEVE HIGGINS
FLORISSANT, MISSOURI
Last night I listened to *Starship of Theseus*, the first story in Big Finish's *The Eighth Doctor – The Time War 1* box set. When it was done, I read the Target novelisation of *Rose* while the Twitch livestream of *An Unearthly Child* was playing in the background. We are really spoiled for riches, aren't we?

STAR LETTER

NEW TO WHO

IAIN CLARK EMAIL
My two young daughters (aged eight and six) are recent converts to *Doctor Who*. Their very first experience of the programme was Jodie Whittaker's regeneration. From there we watched *The Eleventh Hour* [2010] on Netflix, so they could see that nearly falling out of the TARDIS is more common than you'd think! A few months later, they've finished the Eleventh and Twelfth Doctors, have gone back to the Ninth, and are nearly at the end of the Tenth.

They've also dipped their toes into the older episodes, with *The Three Doctors* [1972-73], *The Five Doctors* [1983] and some of Season 12 [1974-75]. The eldest even saw some of the First Doctor on Twitch, and declared it "quite good". She's asked to see more!

They're really enjoying the show, loving all the bossy girl companions, and impatiently waiting for the "girl Doctor" to start. At the moment Matt Smith is definitely their favourite Doctor, but I think that'll change this autumn.

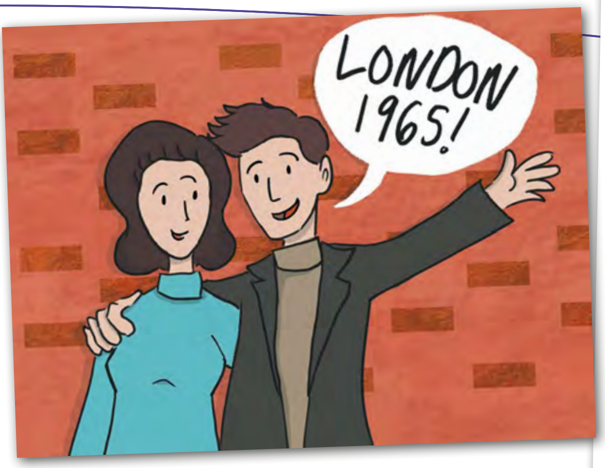
As if that wasn't enough, they recently did their first cosplay – as a pair of Weeping Angels. These are the only *Doctor Who* monsters to give them nightmares. So far...

Matt Smith – definitely Iain Clark's daughters' favourite Doctor – pictured with Amy Pond in in *Flesh and Stone* (2010).

Iain's letter wins him a copy of *Jenny – The Doctor's Daughter*, a new box set of audio adventures starring Georgia Tennant. It's available now from Big Finish, priced £23 on CD or £20 to download.

GEORGIA TENNANT in
JENNY
THE DOCTOR'S DAUGHTER

Iain Clark's daughters cosplay the Weeping Angels. Don't blink!


LONDON 1965!

Barbara and Ian make it home in Sophie Iles' depiction of the First Doctor trailer on Twitch.

We are indeed, Steve. There's more on the Twitch phenomenon on page 28. In our last issue Tom Baker made a welcome return to **Doctor Who Magazine** as we previewed the Season 12 Blu-ray box set...

Baker's Back!

BEN TUMULTY EMAIL

I very much enjoyed reading the **DWM** 526 features on Season 12 [1974-75]. I remember staying in Watford three years ago when *The Ark in Space* [1975] appeared on television. When I returned home I decided to check my local library for any 'classic' *Who* episodes. To my delight, I found *Robot* [1974-75]. After reading the superb interviews and features in issue 526, I'm going to watch as much of Season 12 as I can.

PAUL CLIFFORD EMAIL

For as long as I can remember, Philip Hinchcliffe's time in charge of *Doctor Who* has been my favourite era. So thank you for issue 526 – it's wonderful! I'm really looking forward to the Blu-ray release of Season 12, not least to see some of the extras – especially the programme with Sadie Miller, since I am a huge fan of Elisabeth Sladen (still sadly missed). I hope Seasons 13 and 14 are also released on Blu-ray. Issue 526's interview with Georgia Tennant was the icing on the cake! I loved *The Doctor's Daughter* [2008] and have been hoping for the character to reappear (on screen or audio) ever since.

Georgia Moffett (later Tennant) as Jenny in *The Doctor's Daughter* (2008).

Reader Mark Ethell meets Tom Baker at the Folkestone Film and Comic Con in May 2015.

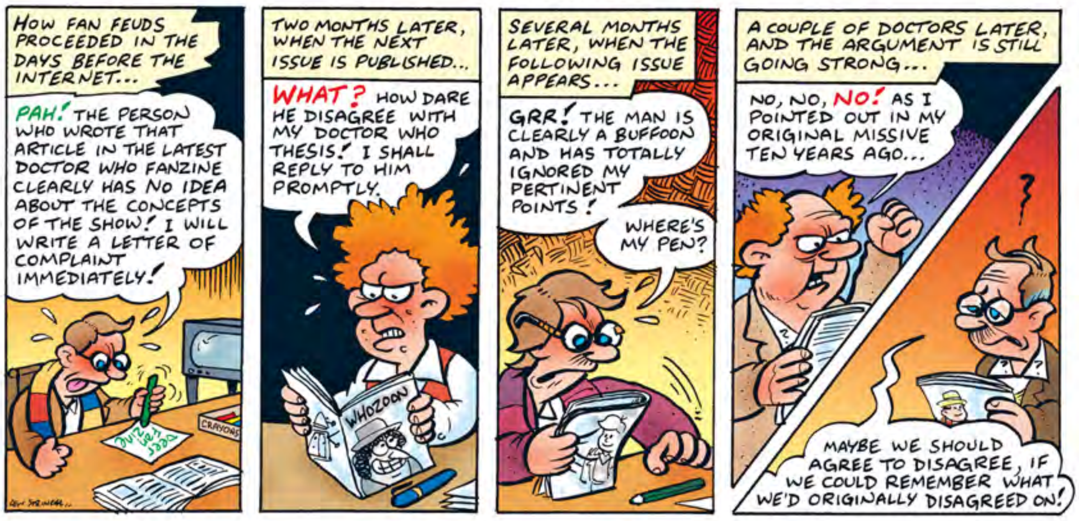
PHILIP SCHOLES EMAIL

"What can you do, except do what you do, as best as you know how." That is a quote by the late Sir John Hurt, which is rather fitting considering that issue 526 has to be the best issue of **DWM** that I've ever read. The end of *The Clockwise War* Part Three shocked me to pieces – the War Doctor returns, in the pages of **DWM**! As I write this, I'm watching 2013's *The Day of the Doctor* (I'm a good multi-tasker), and to see his astonishing legacy continue in your magazine fills me with joy.

If that wasn't enough, the news that *Class* will be returning with Big Finish amazes me. Fans like me who wanted a second series will be very satisfied. →

The Daft Dimension

BY LEW STRINGER


HOW FAN FEUDS PROCEEDED IN THE DAYS BEFORE THE INTERNET...
PAH! THE PERSON WHO WROTE THAT ARTICLE IN THE LATEST DOCTOR WHO FANZINE CLEARLY HAS NO IDEA ABOUT THE CONCEPTS OF THE SHOW! I WILL WRITE A LETTER OF COMPLAINT IMMEDIATELY!
Dear Fan Zine
CRAYONS
TWO MONTHS LATER, WHEN THE NEXT ISSUE IS PUBLISHED...
WHAT? HOW DARE HE DISAGREE WITH MY DOCTOR WHO THESIS! I SHALL REPLY TO HIM PROMPTLY.
WHOZOON
SEVERAL MONTHS LATER, WHEN THE FOLLOWING ISSUE APPEARS...
GRR! THE MAN IS CLEARLY A BUFFOON AND HAS TOTALLY IGNORED MY PERTINENT POINTS!
WHERE'S MY PEN?
A COUPLE OF DOCTORS LATER, AND THE ARGUMENT IS STILL GOING STRONG...
NO, NO, NO! AS I POINTED OUT IN MY ORIGINAL MISSIVE TEN YEARS AGO...
MAYBE WE SHOULD AGREE TO DISAGREE, IF WE COULD REMEMBER WHAT WE'D ORIGINALLY DISAGREED ON!

WHO TUBE

This issue's selection of *Who*-related videos...

In tribute to a scene from 1983's *Terminus*, Harry Hill challenges his *Alien Fun Capsule* celebrity guests – including Peter Davison – to jam a chair in a closing door. Go to: tinyurl.com/DavisonChairJam

David Tennant is a guest on *The Graham Norton Show* and reveals how he discovered who would be playing the Thirteenth Doctor... Go to: tinyurl.com/NortonTennant

On Sunday 10 June Bradley Walsh took part in Soccer Aid to raise funds for UNICEF. Bradley posted an Instagram video from the pitch, with Usain Bolt and Mo Farah. Go to: tinyurl.com/WalshSoccerAid

Listen to Wally Wallace and The Sononauts' super-cool jazzed-up version of the *Doctor Who* theme tune. Go to: tinyurl.com/SononautsTheme

The scene from the final episode of *The Chase* which got everyone talking on Twitch... Ian Chesterton and Barbara Wright return home to London, 1965! Go to: tinyurl.com/London1965

ON TWITTER…

#DoctorWhoOnTwitch

@Cook11Joseph *Doctor Who* on Twitch gave me the chance to watch *An Unearthly Child*, which I hadn't actually seen before. I haven't seen a lot of early *Who* so it is a real joy to share this experience with others. It really highlights how enlightening and positive this fandom is.

@gayestgeek The *Doctor Who* Twitch marathon has been amazing. It's wonderful seeing younger fans discover and enjoy the origins of the show. Ian Chesterton is a meme icon now it seems… London, 1965!

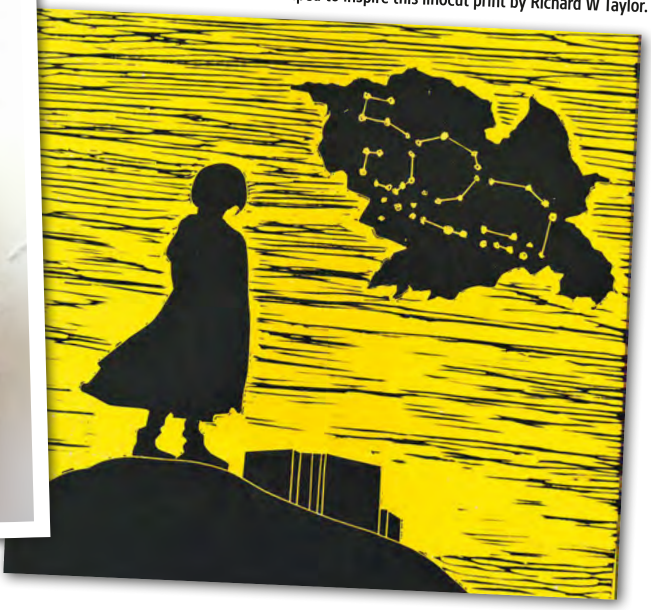
@Brackers WE MADE IT! LONDON, 1965!

@eraseresk You haven't see *The Gunfighters* [1966] until you've seen it with thousands of bemused young American fans live commenting on it on Twitch. Darn tootin'!

@bobby_davros Was up at 8am watching *The Web of Fear* [1968] on Twitch, downloaded a bunch of Eleventh Doctor episodes on Netflix for the train and got the latest **DWM** to read. I'm on a bit of a *Doctor Who* high today.

@TobyHadoke I can honestly say I didn't expect (a) young people to be this interested and (b) their engagement to be so joyous. A good reminder not to be cynical. #twitch

Kian Tuckey with his replica TARDISes. He's working up to a full-size model!



Sheffield architecture helped to inspire this linocut print by Richard W Taylor.

ALAN BURNS BELFAST

Just wanted to say I'm enjoying the latest issue, as always. I'm reading it on my iPad during breaks on the set of a little show you may have heard of called *Game of Thrones*. I work as an extra and miss **DWM**'s 'Supporting Artist of the Month' feature – a source of humour and inspiration, and a warning to all extras that we're only noticed when we're doing something wrong! My ultimate goal is, of course, to appear in *Doctor Who*…

TARDIS Building

RICHARD STAMP

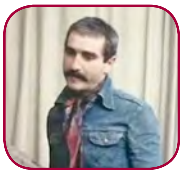
ISLE OF WIGHT

I work at the Autistic Spectrum Resource Centre at Carisbrooke College on the Isle of Wight. Here's a photo of one of our students, Kian Tuckey. Kian is a massive fan of *Doctor Who*, as am I, and he is pictured holding some model TARDISes he has made as part of his *Doctor Who* project with the aim of building a full-size replica. I believe that Kian's love of all things *Who* has helped him overcome many anxieties about attending school and has helped with his social skills. Kian has recently organised and runs a *Doctor Who* club in the centre. He is currently working his way through 'classic' episodes and will happily quote lines to everyone around him.

Linocut Doctor

RICHARD W TAYLOR EMAIL

Here is a piece of artwork [see top right] which I have produced using traditional linocut printing techniques. I was inspired by both our brilliant new Doctor Jodie Whittaker and the recent filming that took place in Sheffield. I live in South Yorkshire and while at art college I studied the Brutalist architecture and history of the Sheffield Park Hill flats where part of the current *Doctor Who* recording took place. The silhouette of Jodie's Doctor has the flats in the background and in the sky is the outline of the Sheffield region, with a 'constellation' cut into this (which is actually the shape of the aerial outline of Park Hill flats). My Yorkshire-inspired artwork is a celebration of Jodie's Doctor, who has infectious enthusiasm as she shows everyone that there is no role and no dream out of their reach.



Costume designer John Bloomfield behind the scenes on *The Talons of Weng-Chiang* in 1977.

And finally…

June and Romana

TIM WEARING BRIGHTON

At Fantom Films' Utopia event, which took place recently at the historic Eynsham Hall in Oxfordshire, I had the very great pleasure of reuniting costume designer June Hudson with one of her most iconic creations. June was excited to come face-to-face with her *Destiny of the Daleks* Romana costume for the first time since the recording of the story in 1979, almost 40 years ago!

In a workshop hosted by June and fellow costume designer John Bloomfield (who worked on the 1977 stories *The Talons of Weng-Chiang* and *The Face of Evil*), the origins of the 'pink Doctor' outfit were discussed and John passed around some of his designs for closer inspection by fans.

Later June happily posed with myself and the costume in the glorious summer sunshine – an altogether unique experience and well worth the struggles of manhandling a full-size mannequin via two train journeys and the London Underground!

We're big fans of June's work at **DWM**, and it's good to know that this fabulous costume is in safe hands. Keeping sending in your emails, letters and artwork! **DWM**

Reader Tim Wearing reunites June Hudson with the famous costume she designed for Romana in 1979's *Destiny of the Daleks*.

Photo © Paul Phipps Williams.

Lalla Ward as Romana in *Destiny of the Daleks*.

GEORGIA TENNANT IN

FROM THE WORLDS OF

BBC

DOCTOR WHO

JENNY

THE DOCTOR'S DAUGHTER

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Logical Progression

Wendy Padbury first played astrophysicist Zoe Heriot 50 years ago. She reveals how she got started in showbusiness – and what happened after she left *Doctor Who*.

Interview by
MARK WRIGHT

Opposite page: Wendy Padbury pictured in April 1968.

Left: Jamie (Frazer Hines) and Zoe (Wendy Padbury) get to know each other in *The Wheel in Space* (1968).

Below inset: Zoe challenges the Doctor (Patrick Troughton) on a point of logic in Episode 3 of *The Wheel in Space*.

"It's absolutely staggering," declares Wendy Padbury. It's Friday 4 May, and we're waiting for coffee at the British Film Institute in London. It's a serendipitous date; 50 years ago to the day at around 5.17pm, Episode 2 of *The Wheel in Space* was broadcast. It marked Wendy's debut as new *Doctor Who* companion, space-age astrophysicist Zoe Heriot.

"I had no idea all this stuff was documented," continues Wendy as we settle down in a quiet corner to discuss her involvement in *Doctor Who* and life beyond the TARDIS. Archive paperwork reveals that 50 years ago yesterday, Friday 3 May 1968, Wendy was in Studio 1 at the BBC's Riverside Studios, preparing to record *The Wheel in Space* Episode 5. "It's a very odd feeling, but a nice feeling," says Wendy, pausing to consider that we can pinpoint exactly where she was and what she was doing all those years ago. "I remember being at a convention with Frazer [Hines, who played Jamie McCrimmon]. I couldn't even remember what I got paid per episode, and somebody said, 'Oh you got paid this, it's documented.' It's fascinating."

By the time *Doctor Who* came into her life at the age of 20, Wendy was already a busy stage and television actress. Seeking a replacement for companion actress Deborah Watling (who played Victoria), *Doctor Who* producer Peter Bryant saw over 100 hopefuls for the role of Zoe. Wendy was among the handful selected for a screen test in February 1968. "It was about six lines of dialogue," recalls Wendy. "Each one was a different emotion. You stood on the spot, the camera on your eyes, and you had to portray each emotion from just one line. It was hard. You had to be funny, sparkly eyed, then you had to be a bit weepy. It was tough. Thank God it wasn't a full length shot – my knees were knocking. As you do, you come out and go, 'Ugh, I was terrible, I'm never gonna get that!'"

But Wendy *did* get the part and was offered a contract to play Zoe – a contract she almost turned down. "At the same time they were casting *The Prime of Miss Jean Brodie*. I was offered that. I drove my agent mad... 'I'll do *Doctor Who*.' 'Right,' my agent would say. 'No, I'll do the film!' 'Right.' And tomorrow was the same."

As we know, Wendy eventually accepted the part of Zoe and joined series stars Patrick Troughton and Frazer Hines. Episode 2 of *The Wheel in Space* only exists as an audio recording and telesnaps, but we loaded up the **Doctor Who Magazine** iPad with all Wendy's existing episodes. "I don't know..." Wendy responds cautiously when asked if she'd like to see Episode 3, featuring her first scenes recorded with Patrick Troughton. "I'd *quite* like to see it..."

"Oh, he was so good looking," remarks Wendy as Frazer Hines appears on screen, then giggles. "What's gone wrong?!" We're curious; were she and Frazer ever an item? "No!" says Wendy, laughing uproariously. "Never, contrary to what some people think. I guess people might have taken that from our chemistry on screen."

Wendy smiles as Zoe appears, challenging the Doctor on a point of logic. "I'm so posh! So squeaky! It's very BBC isn't it? Love it! It's a good scene. She isn't subservient to the Doctor in any way, quite unempathetic sometimes.

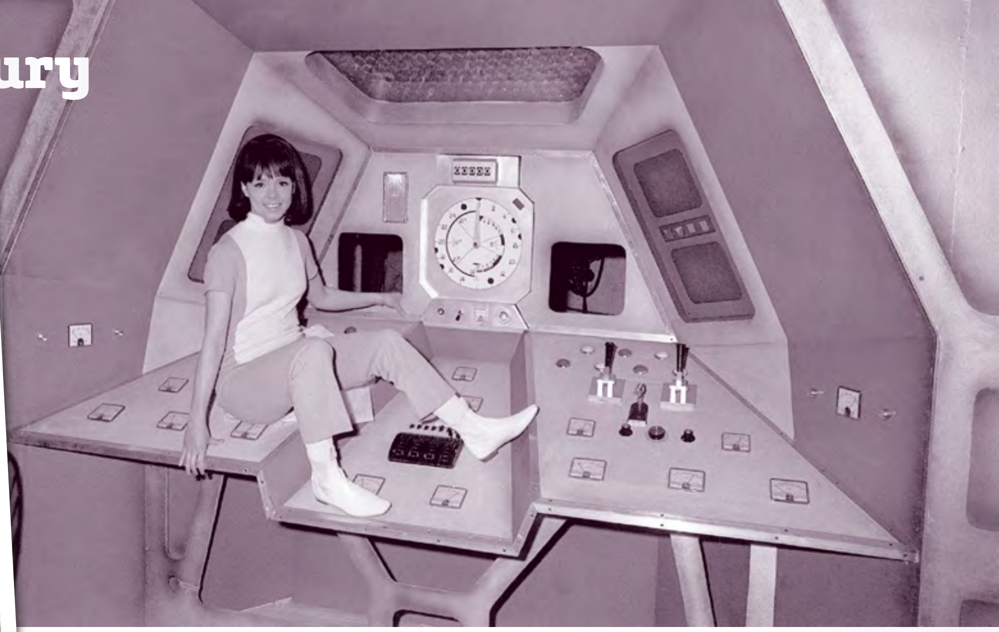
"She was a strong character for the period. I didn't quite realise at the time. It does get lost that she was a strong-willed scientist, but it comes back. There's the selecting machine scene in *The Krotons* [1968-69]. There's no argument. She thought she was cleverer than the Doctor, brighter. →

Doctor Who producer Peter Bryant saw over 100 hopefuls for the role of Zoe.

Below: *Doctor Who* producer Peter Bryant looks after his newest star, during the 1968 photoshoot that introduced the character of Zoe to the public.

Wendy Padbury

Right: A publicity shot of Wendy from the mid-1960s.



Far right: Wendy publicises *The Wheel in Space*, on one of the sets designed by Derek Dodd.

Below: In *The Krotons* (1968-69), Zoe demonstrated her superior intelligence when she achieved the highest-ever score on the Krotons' teaching machines.

> **"She was a strong character for the period. I didn't quite realise at the time."**

→ Zoe would never get offended by the Doctor; she knows she's the brightest and doesn't see what the problem is. I've met two or three people who became astrophysicists because of Zoe, and that's quite a thing. It's amazing how the show has that influence. Extraordinary."

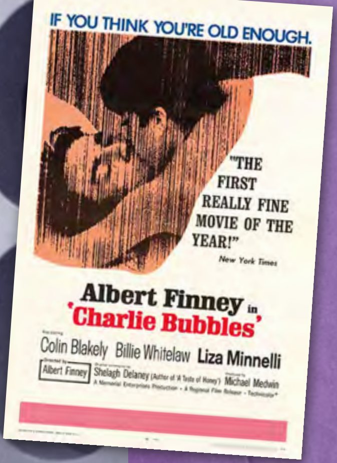
Wendy Padbury was born on 7 December 1947 in Warwickshire. "Ballet was my first love," she says of her childhood. "I wanted to be a ballerina. Still do. When they were sending scouts to the provinces, somebody came to this Saturday morning dance class and wrote to my parents saying I had potential. I got a scholarship with the Royal Ballet School, so I was pretty good. I was really good from the waist up, but I've got slightly flat feet. You wouldn't know to look at me, but for a ballerina it makes a difference; I haven't got that high arch. There were exams at the end of each year, and I didn't get through. Devastated as I was, I didn't grow. To even be in the corps de ballet you had to be 5'3". There was no way I was going to be in the corps de ballet. I wanted to be a prima ballerina. I'd even got my name – Wendovski Padberova – because all the ballerinas I loved had Russian-sounding names.

"I started doing other dance and acting classes. And elocution, because I always had a bit of a Brummie accent. I went to grammar school just outside Stratford and I wrote off in the holidays to agents at stage schools. One of them, Aida Foster, said could they see me. My parents brought me up to London, and this agent said I could attend the school even though I was too old – but they'd find me work. I was 15, and you couldn't leave grammar school until 16, so they called a meeting of the governors to give permission for me to leave. I was no academic, that's for sure, and they said I could go. So I went to Aida Foster, but sort of didn't, because the first week I got a job."

That first job was an episode of BBC arts programme *Monitor*, broadcast in 1963. "It was based around Johnny Dankworth's *What the Dickens!* LP. I'd had no training, and here I was as Little Nell, walking the streets of the East End being followed by a camera. It was very good for me to look and see what a camera was, and what you did. Then I was just lucky."

With the Aida Foster agency keeping her in more-than-gainful employment – including a 1964 run in the stage musical *The Roar of the Greasepaint – The Smell of the Crowd* with schoolfriend Elaine Paige – Wendy gained valuable experience. "It was a bit odd," she says of one such experience, as a contestant on 1960s TV talent show *Search for a Star*. "I kept getting through! I don't sing and had to. I thought, 'Oh well, this'll see me knocked out.' Stubby Kaye was a judge that week; he hadn't got the best voice in the world but he could sell a number, and that's what he said about me. I thought, 'No!' So on we went. It was a bit like *The X Factor*. The prize was an hour-long television programme, and they wrote it for an 'Alice in Wonderland'-type character because they thought I was going to win. It all came as a shock when I didn't. Not to me, I couldn't have cared less!"

Prior to *Doctor Who*, Wendy's most prominent TV role was in another institution of the day. "*Crossroads*," says Wendy, nodding. "That was good. Let's rephrase that. No disrespect, *Crossroads* was never good – but it was incredible learning. We did five episodes a week. You never had time to learn the script, you just had to get the gist. It taught me technical things. The character I played, Stevie Harris, was being adopted by Meg [Noele Gordon]. I'd get letters from people who couldn't have children and wanted to adopt. That was a real shock. And the gifts we used to get at Christmas! It was all good from a grounding respect."



IF YOU THINK YOU'RE OLD ENOUGH.
"THE FIRST REALLY FINE MOVIE OF THE YEAR!" New York Times
Albert Finney in 'Charlie Bubbles'
Colin Blakely Billie Whitelaw Liza Minnelli
Albert Finney
Shelagh Delaney
Michael Medwin

Leaving *Crossroads* in 1966, Wendy spent time in Brian Rix's theatre rep company, made her movie debut in the film *Charlie Bubbles* (released 1968) and appeared in ITV's Christmas Day panto in 1967. Then, early 1968, *Doctor Who* came into her life.

"I remember the whole thing as exciting and fun, being with Patrick Troughton, of whom I was in awe because he was my favourite actor when I was a little girl. Frazer, who was funny – please don't tell him that – and just the thing as a whole was complete joy. The joy of making that programme at that time. It was less stressful than what the schedule must be now; it was full on, but was gentle at the same time.

"I was learning. You went to work, did your job to the best of your ability. Anything outside of that was no one else's business but yours. That was Pat's way. There was no *Doctor Who* outside the working week. Go home, have supper, meet friends. You'd walk down the street, occasionally you might see somebody looking at you, but not really. Normal life. I used to see Pat a lot because we lived close to each other. Frazer and I used to go out clubbing – he'd always have some leggy blonde in tow!

"I was no longer the new girl when we did *The Dominators* [1968]," Wendy says of her second story. "Although Morris Barry, the director, wasn't very nice to me, he really wasn't. He had a very odd way of working. I've heard stories from other actors who've been the whipping boy to some director's insecurities, which is what I'd like to think it was. It wasn't just Morris."

Wendy's experience on the following story, *The Mind Robber* [1968], couldn't have been more different. "David Maloney – just the loveliest man. Great director. I'd found my feet by then and to have someone like David was just lovely. I love that story. I remember it being so perfect and the sets being so amazing. When I've looked at it, it wasn't quite as perfect as I recalled. →

Left: Jamie, the Doctor and Zoe in Episode 1 of *The Mind Robber* (1968). Wendy enjoyed working with David Maloney, who directed this story.

Above right: Wendy made her film debut with a small role in *Charlie Bubbles* (1968).

Left inset: Zoe and the Doctor face a Quark in *The Dominators* (1968).

Below right: Jimmy (James Matthews), the Doctor (Trevor Martin) and Jenny (Wendy Padbury) in the 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*.

Below left: In 2008 Wendy's daughter Charlie played Jenny in the Big Finish audio of the stage play.

STAGE COMPANION

In December 1974, while the world awaited the arrival of Tom Baker's Doctor on television, Wendy found herself lured back to *Doctor Who* as companion Jenny in the stage production *Doctor Who and the Daleks in Seven Keys to Doomsday*. The show was written by Terrance Dicks and starred Trevor Martin as the Doctor.

"*Seven Keys* had quite an interesting opening," recalls Wendy. "Companions Jenny and Jimmy sat in the audience. The TARDIS materialised, the doors flew open and the Doctor staggered out. We were at the back, saying, 'That man needs help!' People shushed us. I got hit over the head with a programme one night! We ran down the aisle, helped the Doctor into the TARDIS and off it goes. I thought it was inspired. I said all of this on a convention panel with Terrance Dicks. He just sat silently before saying, 'I absolutely hated the opening. It wasn't my idea'!"

Thirty-four years later, Big Finish adapted the play as an audio production, once again featuring Trevor Martin, but with a new actress as Jenny. "A fan at a convention asked what it felt like hearing my daughter Charlie playing Jenny in the *Seven Keys* audio. I didn't know she'd done it. We're not a family that talks about work. I listened to it in the car on the way home and thought it was me at first, then realised it was Charlie. She's so much better than me!"

DOCTOR WHO
THE STAGEPLAYS
SEVEN KEYS TO DOOMSDAY
BIG FINISH

Above left: Wendy played Cathy Vespers, a victim of dark forces, in the acclaimed horror movie *The Blood on Satan's Claw* (1971).

Above right: Standing over the bodies of the defeated Cybermen, with Sally Faulkner as Isobel Watkins and Nicholas Courtney as the Brigadier, in Episode Eight of *The Invasion* (1968).

Below: Jamie, Zoe and the Doctor are locked in a cellar in Episode One of *The War Games* (1969).

→ At the time, I'm sure it was. David was a bit like Douglas Camfield on *The Invasion* [1968]. Got everyone, got everyone's jobs; he knew them, let people get on with their work and stepped in when needed."

Work on Cybermen epic *The Invasion* introduced Wendy to an actor who she formed a firm bond with over the years. "Nick Courtney [Brigadier Lethbridge-Stewart] was my favourite. I miss him so much, and I think the fans do too. Funny, genial. He loved a game of liar dice and our card games. We did that with every story, rehearsing at the church hall. Pat, Frazer and I, we'd get there early and set up the game. Anybody else that joined, we'd always deal them in. It was most inconvenient when we had to work!"

With *Doctor Who*'s schedule taking its toll, Patrick Troughton decided to leave the series in 1969. It was the end of an era. "They offered for me to stay on with Frazer, but it wouldn't be the same. It didn't matter who was coming in, you'd never be able to recreate that trio. Pat was tired. I think it was mainly his partner, Bunny, who thought he should leave. If they'd given Pat a break he would have gone on, because he loved it. We all would. I remember Pat in the green room during *The War Games*, writing postcards: 'Dear whoever, just to let you know, as of this date, I am available for work. Signed Patrick Troughton.' I said, 'Surely you don't need to write to directors, everybody knows who you are...' He hadn't been offered anything when we were doing *Who*, and he was worried."

With *The War Games* Episode Ten broadcast on 21 June 1969, *Doctor Who* became another line on Wendy's CV and she returned to life as a jobbing actress. There was more stage and TV work, a film appearance in 1971's *The Blood on Satan's Claw*, as well as a reunion with Frazer Hines in TV play *The Three Graces*. She also co-hosted quiz show *Score with the Scaffold* alongside band The Scaffold in 1971. "That was a bit wacky and a bit *Rowan and Martin's Laugh In*," she recalls. "It was the most bizarre, off-the-wall thing. No script, just a free for all. I don't think it was right for TV at that point."

Wendy joined the cast of children's drama *Freewheelers* in 1971, playing series regular Sue Craig until the final series in 1974, by which time Wendy had started a family. "I only worked and did a little job that really fitted in if my husband, Mel, was at home. He'd do the care, I'd work and then the other way round. I wasn't really working, post *Freewheelers*."

Despite choosing to work less, Wendy had a further brush with *Doctor Who*, appearing as Jenny in 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*. Then in 1991, Wendy decided to retire from acting. "It was an episode of *The Bill*. I sat in a trailer on my own, met no one, then was called by the director and did a scene with an actor I'd never met. It didn't feel right. That's when I decided to give up.

"I lost my love of acting, but didn't know what to do next! Somebody said I might make a good agent. I went into an existing agency, and I think the clients liked me because they felt I would be more empathic having been an actress. I found it a very stressful job. I didn't like having a client who's got a wife and kids, needs to pay a mortgage and for no good reason you're unable to get them that job."

> **"If they'd given Pat a break he would have gone on, because he loved it."**

FREEWHEELING

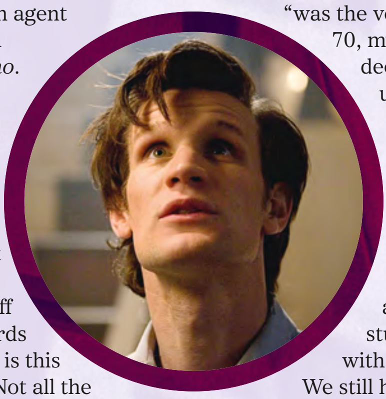
Wendy returned to series television in 1971 when she was cast as Sue Craig in the long-running children's drama *Freewheelers*. It's a series she remembers with great affection. "*Freewheelers* was Southern Television, which was like a tiny little family-run business. It was ten weeks of location filming, going to lovely places, like on *Doctor Who*. We spent a lot of time in France and messing around on boats down in the Solent."

After location filming, production on each series of *Freewheelers* would move back to studio recording. For the final series in 1974, production coincided with a big change in Wendy's life. "I found out I was pregnant more than halfway through location filming, before we moved into studio for 13 weeks. I thought, 'This is going to be interesting, because I've got to tell them. How's it all going to work?' I made an appointment to see Chris McMaster, the producer. I told him and he said, 'Let's have a party!' 'Well,' I thought, 'that went better than expected!' I said, 'But Chris, I'm going to get bigger, are you taking on board what I'm saying?' 'Yes, you'll get lots of close-ups darling!' He wasn't bothered *at all*! I had Jo at the end of November, and I think we finished *Freewheelers* in October and I had Jo at the end of November. It was close!"

Look-in
JOIN THE FREEWHEELERS INSIDE!
VAA 461H
WIN THE SPECIAL SIZZLERS FAT TRACK CIRCUIT PLUS MANY OTHER PRIZES FOR BOYS & GIRLS!

Wendy laughs as she remembers some of her other duties. "I saw three different productions of *Hamlet* in one week," she says. "And I saw *Les Mis* more times than anybody should!"

Wendy's decade as an agent gave her an unexpected influence on *Doctor Who*. "Matt Smith!" she says happily. "I saw him at the National Youth Theatre [in the early 2000s]. He was tall, obviously... that quirky face with bits that don't quite go together. I couldn't take my eyes off him. I met him afterwards and said, 'I'm an agent, is this what you want to do?' Not all the kids who go there want to be actors. He said, 'Yeah, I do.''Take my card, give me a ring and come and have a chat.'"



The rest is history. "When I met him at the 50th anniversary event, Matt picked me up and flung me round the room. It was quite funny as all these BBC suits were standing there, as he was so protected. Matt said, 'If it wasn't for her, I wouldn't be here.'"

Wendy has retired, but *Doctor Who* remains an important part of her life. "Years after we did the series, Pat phoned me and said, 'I've got a confession. I've been to a convention.' I said, 'You are kidding me!' He said, 'I've got another confession.' 'What's that?' 'I loved it, you'll have to come.' Sadly I didn't. I would love to have done a convention with Pat. I was terrified of doing them. Eventually it was [1980s *Doctor Who* producer] John Nathan-Turner that said, 'For God's sake Padders, pull your finger out!'

"Then Big Finish popped up." Wendy made her Big Finish debut guest-starring in 2003's *Davros*. She recreated Zoe for the first time since appearing briefly in 1983's *The Five Doctors* in the *Companion Chronicles* release *Fear of the Daleks*."The only thing that concerned me" she admits, "was the vocal thing. I'm now 70, my voice is much deeper. I can put it up a bit, but I don't sound like I did. How squeaky and high and posh was I in those clips you showed me? But it's lovely to do them, there's such a nice atmosphere. I've done stuff with Colin Baker, with Frazer all the time. We still have that mischievous relationship. Nothing changes! And Frazer is good as Pat's Doctor."

Is there a sadness in recreating performances and relationships from 50 years ago when one member of the TARDIS trio is no longer here? "Not sadness... no. Frazer physically turns into Pat – he can't do the voice without doing the physical stuff – and I can see him. I'm in my little booth, and Frazer's next door, and there are things he does and I think, 'My God, that's Pat.' It's not sadness, it's that memory... Just remembering again.

"It really couldn't be more different," Wendy reflects on the last 50 years and her life today. "I live in the middle of nowhere in France. Just me and my dog. I walk the dog, I garden, I go to pilates, do a bit of an art class on Tuesday afternoon, a French class on a Wednesday. I'm renovating a little house, of which I have done all of the labouring. I've been doing it for six years – it's so rural.

"I'm so lucky because I then have the fix of the city. I love London, it's one of the most amazing cities in the world. It takes me back, but I absolutely love it. It changes every time I come back. I'm very lucky. Do a Big Finish, do a convention. Go home. It's the perfect life really." **DWM**

CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
Wendy Padbury reads
FEAR OF THE DALEKS
by Patrick Chapman
with Nicholas Briggs as The Daleks
THE COMPANION CHRONICLES
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER, FRAZER HINES AND WENDY PADBURY IN
LAST OF THE CYBERMEN
BY ALAN BARNES
BIG FINISH
FEATURING NICHOLAS BRIGGS AS THE CYBERMEN
FULL CAST AUDIO DRAMA

Above left: Mike Hobbs (Adrian Wright), Sue Craig (Wendy), Colonel Buchan (Ronald Leigh-Hunt) and Steve Walker (Leonard Gregory) in a publicity still for the sixth series of *Freewheelers* (1971).

Above right: *Freewheelers* on the cover of the children's magazine *Look-in*.

Left inset: Wendy's protégé Matt Smith as the Doctor in *The Eleventh Hour* (2010).

Below centre: Wendy has played Zoe in a number of Big Finish audio adventures, including *Fear of the Daleks* (2007) and *Last of the Cybermen* (2015).

Below right: Wendy in the recording booth, narrating one of Big Finish's *Companion Chronicles*.

OUT OF THE TARDIS

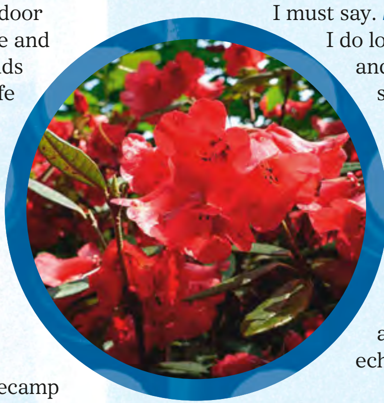
Carole Ann Ford

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

DWM is visiting an affluent London suburb centred around a quaint village green. Carole Ann Ford describes the area as “lush”. Like all the buildings on this street, the front of her house is hidden behind an impressive array of flora and fauna. Inside, her home is light and spacious. Carole, who played the Doctor’s granddaughter Susan, comments that, “It feels bigger on the inside – which seems rather appropriate!”

We’re barely through the door before Carole offers us coffee and cake. “It’s lemon drizzle,” adds her husband, Harry. “My wife has good taste.” After our refreshments, we turn to the TARDIS tin. Carole’s face lights up with enthusiasm. “Shall we go in the lounge and do it there?” she suggests. “In case I make a comment, as I’m likely to do,” Harry replies, cheekily. We leave Harry to his afternoon and decamp to the front room. Eager to get started, Carole delves straight into the tin...



Do you have any pets?

I certainly do, our beautiful Luna. She’s a Weimador – that’s half-Weimaraner, half-Labrador – but she looks like an elegant Labrador. She hasn’t got a nasty bone in her body, although she might want to lick you to death [laughs]. *You’re a dog person then?* Oh very much. And a horse person. We did have a horse, but then he died. It was heartbreaking.

> **“I was terrified I was going to get arrested for dog-napping!”**

Horses are very dependent on you and you get so close to them. We said never again. Mind you, we said that with our last dog when he went. But when the time comes, you can’t possibly *not* have one – you just miss them so much. Plus I was terrified I was going to be arrested for dog-napping! I used to go for a walk in the park and go, “Aww!” to anything, no matter how scraggy it was. So we decided we’d better get another dog before I pinched one.

Who was the last person to send you flowers?

I have flowers sent to me regularly by something called Freddie’s Flowers. This sweet young man came to the door and said, “I can see you like flowers” – because he saw my front garden. He said, “Would you consider having some lovely fresh flowers?” I said, “Yes, I’ll cut them from my garden.” Anyway, he was trying to sign me up for a weekly delivery of flowers. I said I’d try one. They weren’t cheap, but they were such a beautiful arrangement. The first bunch lasted three weeks and in the meantime I’d had two more deliveries – I didn’t have enough vases to go round! I have a delivery once a month now. And they are gorgeous, I must say. *Do you have a favourite flower?* I do love roses. And aquilegias and rhododendrons. Did you see the rhododendrons, the beautiful red one, as you came in? Things grow very well round here.

What’s the first thing you do after you’ve woken up in the morning?

Have a glass of water and a cup of tea. I’m sure that’s echoed throughout the land!

What makes you cross?

If I’m cut up on the road by some lorry driver. *Do you honk your horn at them?* I not only honk my horn, I get out of my car and I run up to the cab – which is very stupid I know – and have words with them. My husband is terrified of me [laughs]. But all sense of self-preservation goes. I go up to them and say, “What the hell do you think you’re doing? I can’t go any faster. I can’t go a different way. Can you not see all the cars in front of me? You stupid idiot!” *Have you ever been in an accident?* Yes, I’ve been in the middle of a car sandwich. The car in front just stopped completely, very quickly. And the car behind me was travelling very fast, straight into my back. My poor little car was squished. *What car do you have at the moment?* A Toyota. I’ve had five now. Actually this is my sixth, because my husband wrote off my last one.

[Carole’s phone rings] Hello. “Good afternoon, this is a courtesy call–” Look, I’m sorry, I’m in the middle of something here. I didn’t ask for your call. Please would you go away. Thank you. [Carole hangs up] I can’t bear those calls! Where were we?

Would you get in a driverless car?

I don’t like getting into a car driven by another person, let alone a car driving itself [laughs]. A couple of them have killed people, haven’t they? Terrifying!

Who was your first best friend?

A little boy called Christopher Hirtes. We were girlfriend and boyfriend when we were four years old. His family had a bakery and they made the most wonderful great big squidgy chocolate eclairs – delicious! His parents’ bakery had this big round mixer, like a huge tea cup. We were given a ride in it – empty of course, not with the dough in – and it was wonderful, like being at a fairground.

Have you ever had a nickname?

Yes. At school – goodness, not many people know this – I was called Horsey Higgins, because I loved horses so much. But I didn’t mind one bit.

What was the most memorable thing written about you in a school report?

I have no idea. “Out of everybody, could do better,” perhaps. *Were you quite academic?* Yeah, →

Opposite page: Carole Ann Ford selects questions from the TARDIS tin.

Inset top: Rhododendrons are among the flowers that Carole has in her garden.

Right: Carole has a pet Weimador, similar to the dogs seen here.

→ I was actually. *Surely you had a glowing report then!* Probably not, because I used to spend an awful lot of time drawing horses in my exercise books [laughs].

Who was your first crush?

Dirk Bogarde. Oh, I was *so* in love with Dirk Bogarde when I was a kid. I had posters of him up on the wall. Until I found out he was gay and then I cried and took them all down. But every time I see any old film of his, I still think he's good looking. I had a very close boyfriend – he wasn't a romantic liaison at all – when I was about 15. I won't mention his name because he's quite well known. I adored him and he adored me. Everything about it was just so right. Except he was gay. Funnily enough, at the moment I have a very good friend who is the most gorgeous man, incredibly handsome. Literally, people go "wow" when they see him. *And he's gay?* Yep. But he is *adorable*.

I'm getting into the run of this now...

What mementos do you have from *Doctor Who?*

I had a fabulous pair of leather boots. *That Susan wore?* Yes. It was the middle of winter in Wales in some kind of an old quarry, and I said, "My feet are going to freeze!" They said, "You can go out and get some boots on us." Fur-lined boots. So I did. I kept them up until fairly recently. *Did you wear them often?* I did. They were beautiful. I don't know what happened to them...

What was the last book you read?

The Miniaturist by Jessie Burton. *Would you recommend it?* Oh yes, it's amazing. I've always been a keen reader.

"Haunting, magical, and full of surprises" S J WATSON
THE MINIATURIST
JESSIE BURTON

> "I was *so* in love with Dirk Bogarde when I was a kid. I had posters of him up on my wall."

What would you do if you won the lottery?

A dream of mine has always been to have a mansion. With the hundreds of acres of land that goes with it. I'd take in loads of rescue animals: rescue horses, rescue dogs. And if I had a big house with lots of rooms, I'd have live-in tutors teaching me all the things I want to learn. *Such as?* Lots of languages. *Do you speak any at the moment?* French and a bit of German. I used to be married to an Austrian, and I had a French boyfriend. I loved French at school because I was madly in love with my French teacher, so that helped. *Was he actually French?* Oh he was. His name was Claude. The accent is gorgeous, isn't it? *Mais oui!*

Do you follow a soap opera?

I do. *Neighbours.* When my daughter was at school she had to do a project about a soap opera and she asked me to watch it with her. So I did and I've been hooked ever since. So's my husband. We find it incredibly relaxing. You don't see enough of the sand and the sea, though. And I don't think I've ever seen a kangaroo or a koala or any of those other lovely cuddly things on *Neighbours*. They're missing a trick.

What's your worst habit?

[Pretends to be affronted] I don't have any bad habits! *Should we verify that with Harry later?* [Laughs] He'll be too frightened to say! What's my worst habit? I'm sure I've got some... Maybe you will have to ask Harry.

Can I keep going? This is great fun!

Who would you most like to meet?

Jodie Whittaker. I really would like to meet her. Wouldn't it be fun?! What would I say to her? "Hello grandma!" [Laughs] *What are your thoughts on a female Doctor?* I couldn't imagine it ever happening. It would never have occurred to me unless someone had suggested it. But Jodie's got a very strong presence. I saw the moment she arrived [in *Twice Upon a Time*] and I've been thinking about it quite a lot...

Top left: Dirk Bogarde as Tom Riley in the Ealing classic *The Blue Lamp* (1950).
Photo © Studiocanal.

Top right: Jodie Whittaker as Ally in *Trust Me* (2017).

Far left: Carole Ann recommends Jessie Burton's novel *The Miniaturist*.

Left: Susan wore a pair of warm boots in *The Five Doctors* (1983).

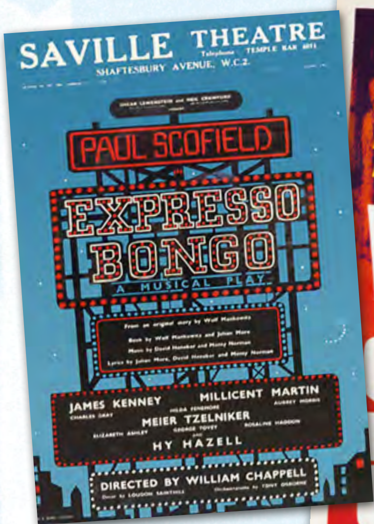
The TARDIS is spinning around in space now, but in my time, in the olden days, you could never have the doors of the TARDIS opening in space while it was in flight. In fact, the TARDIS wasn't a physical concept at all – it was just something that dematerialised and materialised – and it couldn't get damaged or anything. ***Do you remember when the concept of the TARDIS was first explained to you?*** Nothing was ever explained. Mostly Bill [Hartnell] and I made it up as we went along.

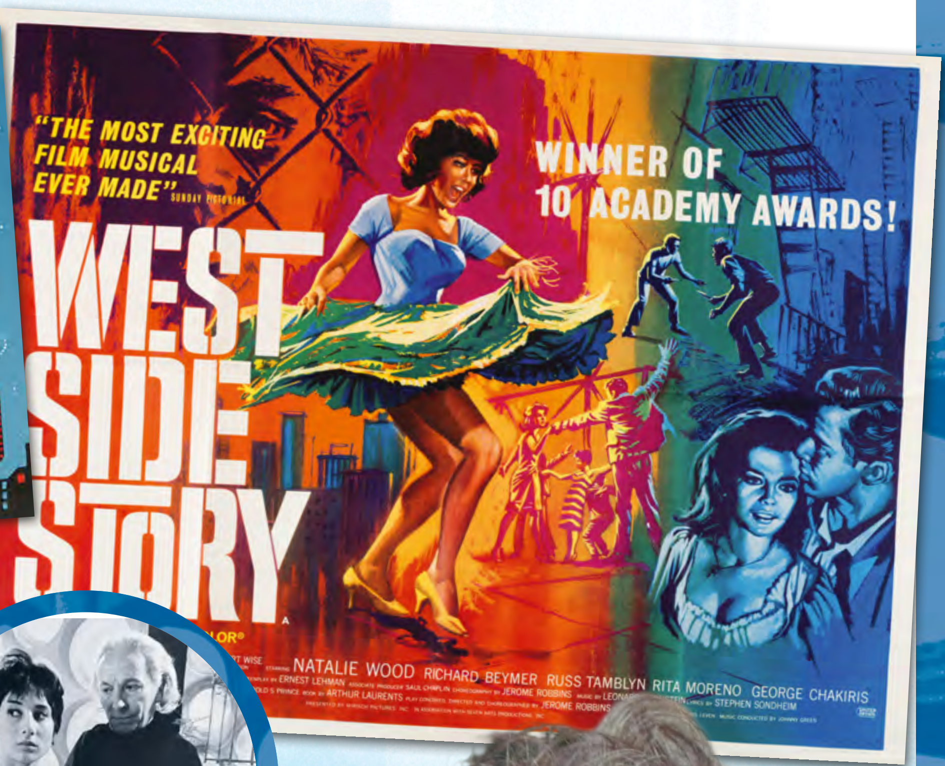
Would you drop everything to travel through time and space with a complete stranger?
No, I wouldn't. My grandfather, okay. But not a complete stranger. Why would I? I wouldn't even go to have a cup of coffee with a complete stranger. Especially nowadays.

What's your idea of the perfect night out?
A fabulous musical. But it's got to be really good. If it's bad it gives me backache because I cannot sit still. And I'm exhausted because in my head I'm redoing it all the time. But if it's good... oh the buzz! I love it. ***What's the best musical you've seen?*** Probably *West Side Story*. I was in a musical in the West End called *Expresso Bongo* at a theatre in Shaftsbury Avenue [in 1958] which was a hop and a skip away from *West Side Story* at the Palace. We got to know the people from *West Side Story* and a musical called *Where's Charley?*, which my friend was in. After the shows we used to meet up in a coffee bar opposite our theatre – the owner used to keep it open especially for us. We used to sing all our songs and dance all our dances. It was *amazing*! Such a wonderful time in my life. *That's* a perfect night out.

While Carole pops upstairs, we join Harry in the kitchen. "Here's our lovely dog," he says proudly. "Isn't she gorgeous?" After meeting Luna, our attention turns to Harry as we ask him to name Carole's worst habit. After a moment's consideration, he replies: "Actually, I don't think she's got any. We sometimes disagree, but not too often. We laugh at the same things, which is important. And we really like our life together, ever since we met 50 years ago."

Carole comes back downstairs and embraces Luna. "Hello my darling girl!" We tell Carole that Harry has answered the question about her worst habits. "And...?" she says apprehensively. "I said you have none," Harry beams and Carole reaches to give him a big hug. "I love you forever! Wait... Did you bribe him beforehand?" **DWM**


SAVILLE THEATRE
SHAFTESBURY AVENUE, W.C.2.
PAUL SCOFIELD
EXPRESSO BONGO
A MUSICAL PLAY
JAMES KENNEY
MILLICENT MARTIN
MEIER TZELNIKER
HY HAZELL
DIRECTED BY WILLIAM CHAPPELL


"THE MOST EXCITING FILM MUSICAL EVER MADE" SUNDAY PICTORIAL
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WEST SIDE STORY
NATALIE WOOD
RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS

POLICE PUBLIC CALL BOX

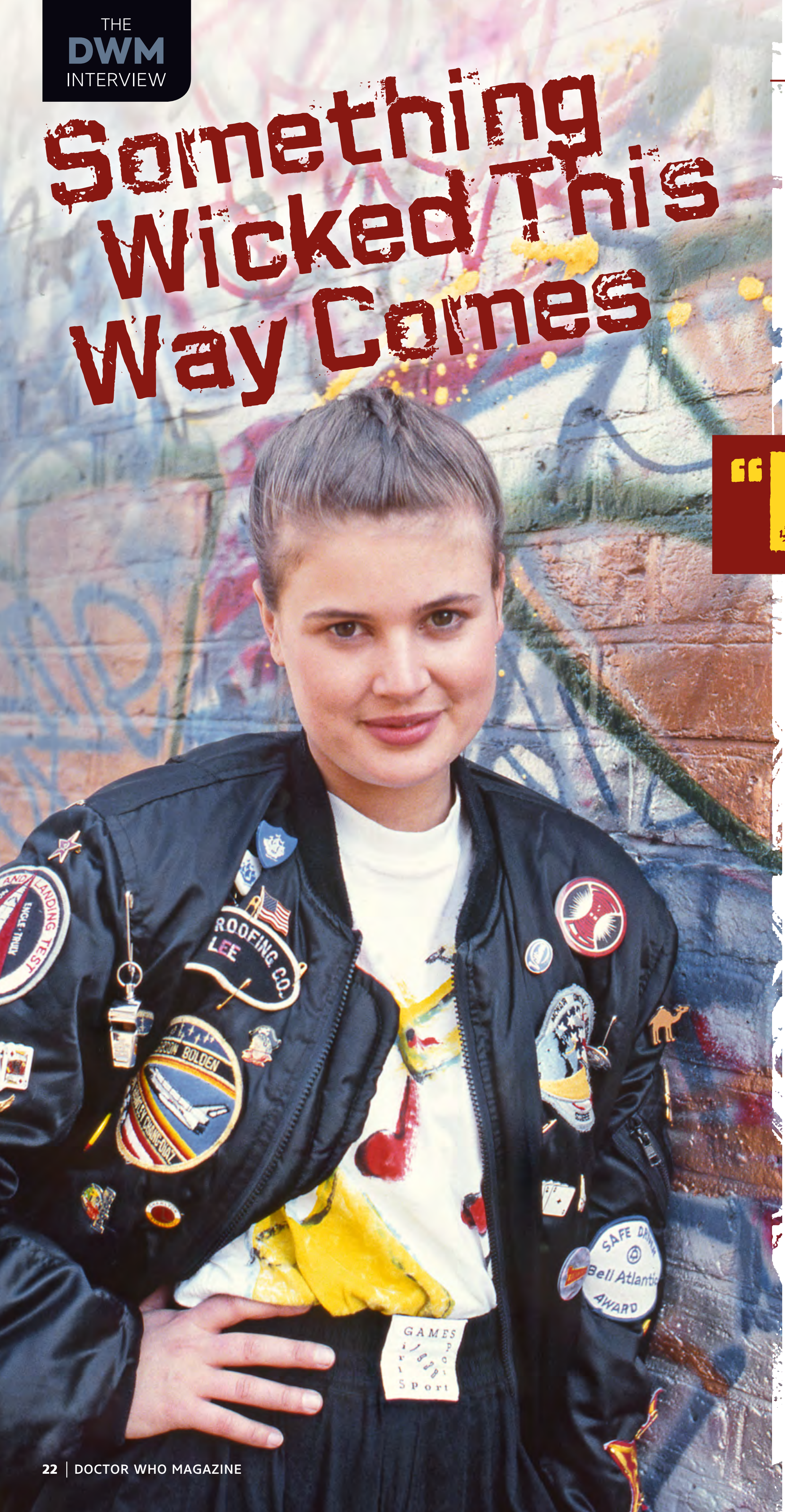
Top left: Carole appeared in the West End run of *Expresso Bongo*.

Top right: A poster for the 1961 film version of *West Side Story*.

Above inset: Carole as Susan with William Hartnell as the Doctor from the original recording of the very first episode, *An Unearthly Child* (1963).

Carole Ann Ford photos © Emily Cook.

Something Wicked This Way Comes



Thirty years after *Remembrance of the Daleks*, Sophie Aldred is returning to Coal Hill, baseball bat in hand...

Interview by
BENJAMIN COOK

“People are very fond of the character of Ace, probably none more so than me,” says Sophie Aldred, who played her on TV opposite Sylvester McCoy’s Doctor from 1987 to 1989, and has voiced the role in Big Finish audios since 2000. “It’s almost impossible to say now where Sophie ends and Ace begins. But I’m so lucky, aren’t I? I love working. I love working with Big Finish. I love working as Ace. I’ve been playing the part for 30-odd years, and there’s always something new to do.”

Ace’s maiden trip in the TARDIS, in 1988’s *Remembrance of the Daleks*, took her to London in 1963, where the creatures were lurking in Coal Hill School. Ace wasn’t fazed: she even beat one up with a baseball bat. (It had dared to call her “small”.) This August – Daleks beware – Sophie is returning to Coal Hill, in Big Finish’s revival of the BBC’s 2016 *Doctor Who* spin-off, *Class*. She’s guest-starring in an episode called *In Remembrance* – a sequel to, and crossover with, the 1988 Dalek serial. And this time Sophie’s a double threat: playing both grown-up Ace, some years after she travelled with the Doctor, and 16-year-old Ace, straight outta Shoreditch, in the midst of the Battle of Coal Hill.

“I think it’s so clever,” says Sophie, of Guy Adams’ script. “There’s one point where I had to say exactly the same thing that I said in the original; they played it to me, and I mimicked it, which was so weird – to be mimicking myself from 30 years ago. I mean, *that’s* time travel, isn’t it?”

When Sophie records a Big Finish play: “I can see it all in my head. So I was back in the school, in my mind, and I could really clearly see what was going on. If you asked me what I did this time last week, I wouldn’t be able to tell you – I sound really old now – but I can remember *every detail* of filming *Remembrance of the Daleks*. How things smelt. How things felt. For me, it’s so vivid. It was my first story as the assistant [Ace had boarded the TARDIS

at the end of the previous serial, 1987's *Dragonfire*], so I was learning on the job, and my brain was taking in everything at such speed.

"I know some *Doctor Who* assistants *weren't* happily served by their characters or by their writers, but I was so well served, at that early age, by everyone around me. I was given a lot of chance for my own input, I was allowed to make my own choices about how to play her, and that was amazing, when I think about being 24 and let loose on one of the most-loved programmes on TV. It gave me a lot of confidence, I think."

The principal cast of young actors playing Coal Hill students in *Class*, who are all back for the Big Finish revival, are around the same age as Sophie was when she was playing Ace on TV. "I found *Class*, and those relationships between them, fascinating. I wanted to find out about what it was like for them."

> **"I can remember *every detail* of filming *Remembrance of the Daleks*. For me, it's so vivid."**

Sylv and Sophie had been hoping to make more *Doctor Who* episodes together when, after its 1989 run, the BBC axed the show. In 2016, *Class* suffered a similar fate. "It's awfully sad when something doesn't go on for as long as you want it to," says Sophie. "When you feel that there's more there that you want to explore, and when you don't get a chance to really show what you can do. There's always that, 'Oh, if only...' But that's the nature of the business. And that then opens other doors.

"For the *Class* cast, I'd say that that exposure will lead to other, wonderful things – and that you can't expect anything to last forever. One of the most important things to learn as an actor is the ability to let go. As an actor, you work with people very intensely, and you get to know them really well – you're thrown together, and you get very, very close to people very quickly – then it's like, 'Bye,' and you may never see them again. Unless you learn to let go and move on, you're going to be faced with grief and upset, constantly."

This October, *Remembrance of the Daleks* celebrates its 30th anniversary. Back in 1988, Sophie hadn't imagined that it would become such a fan-favourite. "No way. Not at all. It's extraordinary. I remember rehearsing the stunt sequence – the beating up the Dalek with a baseball bat – and I never possibly thought that I'd be talking about it over and over again for the next 30 years! We knew that it was a great story, because it was a Dalek one – my first story as the assistant; that was a result – but I was more concerned with things like, do my legs look too fat? Or, how am I going to get through that space with this big jacket on?"

Asked what she thinks *Doctor Who*'s 2018 production team could learn from the 1988 serial, Sophie says: "Work with Daleks. I loved working with Daleks. And tell a clear story. Don't overwrite. Because I remember that there were scenes that we had to chop out. They were threatening to chop out the cane-cutter scene [in the cafe: "Every great decision creates ripples," etc] and Sylvester went, 'NOOOOO! You can't do that! Absolutely not.' It's important to keep those beautiful, quieter moments in there. Those slower scenes provide time to breathe. In 1988, 89, we used to think *Doctor Who* was incredibly fast, and of course looking back now it seems really slow and measured. But maybe we worry about that too much."

In recent weeks, live-streaming platform Twitch has been broadcasting hundreds of hours of 'classic' *Who*, in order, from the start, to thousands of people in the UK and US; everyone watching the episodes simultaneously. "Wow," exclaims Sophie. "How wonderful. Isn't that great, that a new generation gets to see the whole lot?" And Twitch's gamer-focused core audience, many of them watching 20th-century *Doctor Who* for the first time, has taken the gentler pace of pre-2005 episodes in its stride. "Absolutely, there's room for the story to take its time; there's room for that nowadays. It doesn't take anything away from the story. And that's really fantastic. Because actually the kids don't mind at all." **DWM**

Opposite page: Sophie Aldred as Ace in a publicity photo for 1988's *Remembrance of the Daleks.*

Above left: Ace (Sophie Aldred) joins the Seventh Doctor (Sylvester McCoy) on board the TARDIS in *Dragonfire* (1987).

Above right: Baseball bat in hand, Sophie poses with Sylvester for a *Remembrance of the Daleks* publicity shot on 11 April 1988.

Below left: "Every great decision creates ripples." The Doctor and cafe owner John (Joseph Marcell) in Part Two of *Remembrance of the Daleks.*

Below: Sophie in 2018.

DOING IT FOR THE KIDS

Isn't it time you gave *Class* a second chance? Regulars Greg Austin, Fady Elsayed, Vivian Oparah and Jordan Renzo, and composer Blair Mowat, tell us why they're heading back to school…

Feature by **BENJAMIN COOK**

Top: The main characters in the 2016 TV series *Class*: Vivian Oparah as Tanya Adeola, Greg Austin as Charlie Smith, Katherine Kelly as Miss Quill, Sophie Hopkins as April MacLean and Fady Elsayed as Ram Singh.

Above right: Greg Austin and Jordan Renzo (who plays Matteusz Andrzejewski) are reunited at the recording of Big Finish's *Class* audios in 2018.

In a street outside a West London recording studio, 25-year-olds Greg Austin and Jordan Renzo – who play Coal Hill power couple Charlie and Matteusz in *Class* – are posing for promo pictures. Their arms are wrapped around each other in the mid-afternoon sun. "Maybe we'd have had another season if you'd held me like *that*," teases Jordan.

"Shh, you're gorgeous," Greg tells him. "I've seen your Instagram. You look like a model. I don't know how you do it."

It's a Bank Holiday Monday in May, and the first time that Jordan and Greg have seen each other since 2016, when they starred together in *Class* – the BBC's short-lived *Doctor Who* spin-off, set in East London deathtrap and, allegedly, academic institution Coal Hill. "It's like seeing an old flame," says Jordan, of Greg. "And now, look, he's a big strong man." They're reprising Charlie and Matteusz for Big Finish's *Class* revival: six audio dramas, set during the TV show's original run.

Since then, Greg has been pumping iron. "How are you going to explain the fact that Charlie's been spending so much time in the gym?" asks Blair Mowat, *Class*' composer. "There can't have been very many aliens at Coal Hill recently." For the uninitiated: in *Class*, the fabric of space-time around Coal Hill has worn a bit thin. This breach in reality, slap-bang in the school, allows monsters from outer space to break through – unless the Coal Hill kids can stop them. "Never mind the breach," says Blair. "You should do a story about how Charlie gets ripped."

Class was created by critically acclaimed author – and first-time TV writer – Patrick Ness. More 'adult' in tone than *Doctor Who*, "*Class* walked the line between *Torchwood* and *The Sarah Jane Adventures*," says Greg, recalling two previous *Doctor Who* spin-offs. "We were going for teenagers. It was right for that demographic."

However, when *Class* was broadcast – as a BBC Three streaming exclusive from October 2016, then on late-night BBC One in 2017 – it struggled to find an audience. None of its eight episodes made BARB's weekly Top 50 for on-demand programmes. On BBC One, only the season opener achieved a consolidated rating of over a million. BBC Three Controller Damian Kavanagh acknowledged that *Class* "just didn't really land for us... Things sometimes don't." The show wasn't renewed.

"Not everyone loved *Class*," admits Blair, "but it's a shame it never got the chance to realise its full potential. What people forget is, it was explicitly directed at a niche demographic. What's so lovely, though, is that while it has a smaller fan-base than *Doctor Who*, they're incredibly vocal about their love for the show."

So Big Finish is picking up the mantle. Ness has given the audio series his blessing, and the TV show's entire principal cast is returning: Greg as last-of-his-kind alien prince Charlie, Jordan as his Polish boyfriend Matteusz, Fady Elsayed as Coal Hill's star footballer Ram, Vivian Oparah as child prodigy Tanya, Sophie Hopkins as Shadow Kin-sharing April, and Katherine Kelly as their teacher – and grudging protector – Miss Quill, a freedom fighter from the planet Rhodia, whom the Twelfth Doctor put in charge of the Coal Hill teens after she caused the death of a student. He had his reasons, okay?

"When Peter came on," says Jordan, of Capaldi's cameo in the TV show's debut episode, "that was the first day I was like, 'Oh my God, this is the coolest thing ever.' He was the coolest, nicest bloke."

And with that the *Class* kids became *Doctor Who* canon. "It was a dream to be a part of something this longstanding, and well known, and dear to a lot of people," says Greg. "We were really hoping we'd get recommissioned, but whatever this spin-off shaped up to be, I knew a part of me would always be with it and in this universe – which is very lovely and quite a privilege."

Understandably, though, some of the cast are still gutted about the show's cancellation. Take 24-year-old Fady: "These jobs don't come around very often. When you get a lead in a TV series and you're optioned for three seasons, and just reading the scripts, and the energy on set... like, there was just no way in hell that we believed that this wouldn't go again."

It had "always been a dream" of Fady's to be cast in "a TV series with a machine behind it" – a machine like *Doctor Who*. "I miss it very much. It was so much fun filming. This is my only job where I've actually connected with a cast in a way that, like, we'd go out, outside of work. Every day in Cardiff [where *Class* was shot], Vivian and Jordan would be at my house. It was a chemistry that I've never had before on a set."

"I loved working on *Class*," says Blair. "I loved those actors. I loved the creative team behind the show. So it genuinely broke my heart →

> "It was a dream to be a part of something this longstanding, and well known, and dear to a lot of people." GREG AUSTIN

Above left: Director Scott Handcock, composer Blair Mowat, Greg Austin and Jordan Renzo.

Above right: Miss Quill and the Doctor (Peter Capaldi) in *For Tonight We Might Die* (2016), the first episode of *Class*.

Left: Jordan and Greg.

Right: Fady Elsayed (who plays Ram), Sophie Hopkins (April), Rhys Isaac-Jones (Thomas Laneford) and Deidre Mullins (Mab) at the recording of *Gifted*, the opening audio drama on the first *Class* box set.

Far right from top: Coal Hill School through the years – teachers Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell) with pupil Susan Foreman in *An Unearthly Child* (1963); the Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in *Remembrance of the Daleks* (1988); and teacher Clara Oswald in *The Caretaker* (2014).

Above: The creator of *Class*, award-winning writer Patrick Ness.

Below left: Blair Mowat annotates a score.

Photo © Oliver Kember.

Below right: Composer Keff McCulloch, as he appeared in Part One of *Delta and the Bannermen* (1987).

→ when I saw it wasn't reaching its intended audience. I'd meet friends of friends who told me how much they enjoyed watching *Doctor Who*, but had no idea *Class* even existed. What's also frustrating is, just like *Buffy* or *Torchwood*, *Class* was finding its feet in Season 1. The last three episodes are the strongest, I think. And I know Patrick had very exciting plans for Season 2."

"It got better with every episode," agrees Fady, "and it definitely would have even surpassed that in the next season."

Coal Hill has been a part of *Doctor Who* since the beginning. It featured in the show's debut episode, 1963's *An Unearthly Child*. The Doctor's granddaughter, Susan, was a Coal Hill pupil – until he kidnapped two of her teachers. In 1988's *Remembrance of the Daleks*, he dared to show his – seventh – face there again. By 2013's *The Day of the Doctor*, Clara Oswald was teaching at Coal Hill, and the school was a recurring location in the 2014 and, fleetingly, 2015 series.

Might the weight of *Doctor Who* have suffocated *Class*? Could it have stood better on its own two feet? "That's something I hadn't thought of," says Greg. "But I think it's probably quite valid. I mean, yeah, you've got, obviously, the huge benefits of being attached to *Doctor Who*, but..."

"I don't feel like it needed it," says Fady. "As a standalone show, *Class* could have done really well." There was no series of *Doctor Who* in 2016 – "and they sort of, like, filled in the gap with this spin-off that, essentially, a lot of fans didn't even want in the first place. So that connection put a lot of pressure on *Class*. Unnecessary pressure."

"People immediately disregarded it," says 21-year-old Vivian, who played Tanya. "I think it had the potential to be a hit. But I'm biased, obviously," she says, laughing.

"The fans that enjoyed it, like, really, really loved it," says Fady. "I really feel bad for them as much as us actors. I genuinely believe that *Class* deserved another series. It's a real shame. It was a very, very hard process for us to sort of, you know, eventually accept that it wasn't happening again."

How did the cast find out? Did anyone sit them down and say, "Listen, guys"...? "No, it just happened," says Greg.

"There was very little sleep involved"

"I'd often ask myself how *Doctor Who* might go about it, then say, 'Okay, let's do something different,'" explains Blair Mowat, the composer who gave *Class* its unique sound. "For example, when Peter Capaldi was on screen, instead of using the National Orchestra of Wales, I recorded live drums, guitar and bass, almost like I was making a rock album." Blair had "about a week" to score each episode – "utterly bonkers, especially given how ambitious we were trying to be. Somehow we made it, but there was very little sleep involved."

In August, Blair's *Class* soundtrack is being released by Silva Screen; he's edited 250 minutes of music down to 79. "Whittling down the tracks was difficult, but the fans on Twitter helped me figure out which tracks had connected most with people. I'm so excited to get it out there. We're doing a limited-edition vinyl release too, with some very cool artwork."

For Big Finish's *Class* revival, Blair has "a minuscule sliver of the budget" he had at the BBC, so he's reused some of his music from the TV show, as well as creating new versions of "some of those melodies that I'd assumed we'd get to develop further in a second season. I haven't scored *In Remembrance* yet, but I'd love to hint, tonally, at Keff McCulloch's score for *Remembrance of the Daleks*. As a *Doctor Who* fan, I know how much pleasure can be gained from noticing subtle links and Easter eggs in the music."

For further updates on the *Class* soundtrack, follow Blair on Twitter: *@BlairMowat*

Far left: Gavin Swift (Boris), Joe Shire (Aubrey Khan), Scott Haran (Jason Campbell), Jasmine M Stewart (the Mayor), Liz Sutherland-Lim (Alicia Yan), Fady Elsayed (Ram), Vivian Oparah (Tanya Adeola) and Lu Corfield (Marta Vanderburgh) at the recording of *Life Experience*, the second *Class* audio story.

Left: Coal Hill School faces its first alien invasion in *Remembrance of the Daleks* (1988).

"We were all on the *Class* WhatsApp," recalls Jordan. "We were all like, 'What's going on?' But no one really knew. Then all of a sudden *everyone* knew and you're like, 'Aw man...'"

"It was sad," says Vivian, thoughtfully, "but it's life, isn't it? They had their reasons, probably – I don't know, I trust that. And every job I've done since then, I've loved. So it gave me a chance to grow and do different stuff. Honestly, that job was the biggest, like, 'Welcome to the industry': you're thrown into this huge world, you have this fan-base behind you and like, 'We're going to fly you to New York [for Comic Con]' – and, 'Oh, by the way, it's been axed.' Just like that. It reminded me of the, I guess, ephemerality of the whole business, but in this really just, like, one-year period. I thought, 'Oh, so this is what it can be like.' But so much good came out of it – I got my agent, and the people, the friends – that I'm just like, 'Let bygones be bygones.'"

Of course, the *Class* cast jumped at the chance to revive the show on audio. "It's for the fans," says Fady. "It's the fans that demanded it. They're so supportive."

To *Class*' fan-base, these characters mean a great deal. "It's so humbling," says Vivian. "People would write to me to say, 'It's really nice to see a black actress play someone who's smart and, like, unapologetically herself.' I don't know, I feel like the time has passed where being dumb is cute. Often you feel like you have to sort of dilute yourself, especially as a woman, especially as a black woman, to fit into certain spaces, so to hear kids saying that... it meant a lot. In a show about five teens, issues surrounding identity – and where you fit – are integral. Of course, that never really goes away, no matter how old you get. You never grow out of feeling like an alien."

The fan love for Charlie and Matteusz' relationship remains strong, too. "We really tried to sell the idea it was a *real* relationship," says Greg.

"We really wanted to make sure it was perfect for all those people going through it," adds Jordan. "Something to aspire to, to look at and feel hope from. I said to Greg, 'I've never worked harder on a relationship in my entire life!'"

Of these six brand-new *Class* audios, *In Remembrance* will be of particular interest to *Doctor Who* fans. It's a sequel to *Remembrance of the Daleks*, and sees Charlie transported back to 1963 London where the creatures are lurking in Coal Hill School. Charlie's not fazed: he even blows one up with a chemistry set. (It had dared to call him "small".) "It's pretty epic," says Greg, smiling. "Stepping into the studio and hearing the Dalek voice – hearing 'EXTERMINATE' right in your face – was intimidating, but very, very cool. And Sophie [Aldred, who guest stars as Ace] is a legend."

In way of research, Greg went back and watched *Remembrance of the Daleks*. What did he make of 1980s *Who*? "Very different. I'd only watched 'new' *Who*, so seeing where it's come from, and how cool it was for that era... and to be able to have our own little part of that now... I hope people aren't too peed off that we're coming in and putting our mark on it." And Greg knows what he wants next: "Oh, I am desperate for a *Torchwood* crossover. It'd be hilarious. Charlie would probably be quite intrigued by Captain Jack. And I *really* want to meet [John] Barrowman."

> **"Hearing the Dalek voice – hearing 'EXTERMINATE' right in your face – was intimidating, but very, very cool."** GREG AUSTIN

So here's the bottom line: if you loved *Class* on TV, you'll adore these audios. And if you didn't? Well, maybe it's time you gave *Class* a second chance. This dedicated young cast deserves it. They know what it takes. And they're itching to do more.

"I *really* am," says Vivian. "Like, I love working for Big Finish. I actually love it. It's so, so sick – like, the most fun. I don't know how to casually be like, 'Bring me back.'" **DWM**

Class **is available in August. Visit *www.bigfinish.com* for details.**

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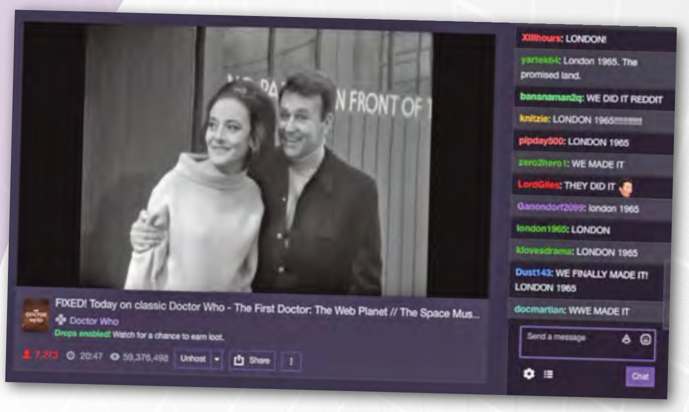
Below: Vivian, Fady and Sophie at the recording of *Everybody Loves Reagan*, the first audio on the second *Class* box set.

LONDON, 1965!



Xlllhours: LONDON!

yartek64: London 1965. The promised land.

bananaman2q: WE DID IT REDDIT

knitzie: LONDON 1965!!!!!!!!!

pipday500: LONDON 1965

zero2hero1: WE MADE IT

LordGiles: THEY DID IT

Ganondorf2099: london 1965

london1965: LONDON

klovesdrama: LONDON 1965

Dust143: WE FINALLY MADE IT! LONDON 1965

docmartian: WWE MADE IT

FIXED! Today on classic Doctor Who - The First Doctor: The Web Planet // The Space Mus...

Doctor Who

Drops enabled! Watch for a chance to earn loot.

Over 500 episodes of *Doctor Who*'s original 1963-89 run are being live-streamed as part of a viewing marathon on Twitch.

Feature by **EMILY COOK**

Above right: The Twitch chat as the 'London, 1965!' meme took off.

Below inset: BBC Studios' Nick Coulter.

Bottom: The pundits of The Yogscast's pre-shows: Beth Axford, Matt Toffolo, Mark Turpin, Sam Woodhall, Tom Spilsbury and Billy Garratt-John.

"It all started out as a mild curiosity in a junkyard."

On 23 November 1963, *Doctor Who* was broadcast on BBC television for the first time. Fifty-five years later, on 29 May 2018, that same episode – *An Unearthly Child* – launched an online broadcasting event offering a whole new generation the opportunity to watch nearly every surviving adventure in order, from the very beginning up to 1989's *Survival*.

"Seeing an audience who've never seen a lot of this stuff engaging with it is really fab," says Nick Coulter, director of digital sales and business development at BBC Studios. Nick is the man responsible for *Doctor Who* joining forces with video platform Twitch. "The viewers are making jokes and observations and it's just so exciting that they're getting a buzz out of it."

On the channel TwitchPresents, viewers worldwide can simultaneously watch and chat about the episodes in real time – Time Lord emojis and all. "The fans are adding another dimension with the chat," adds Nick. "The comments are very hard to keep up with, but they *are* funny. 'London, 1965!'" he says, laughing.

For those not in the know, that meme went viral in *Doctor Who* fandom when more than 10,000 people watching a clip of *The Chase* (1965) reacted to Ian Chesterton's exclamation of joy as he and Barbara Wright finally landed in "London, 1965!". Twitch chat has subsequently exuded a fresh wave of love and affection for the series' earliest companions.

How, then, did this mammoth viewing marathon come about? "I'm very interested in new digital technologies so I started looking into Twitch a little while ago," Nick explains. "Twitch's brief is they're interested in anything you might wear a T-shirt for, which I think is a really great tag line. We saw they'd been doing things with other content – such as a *Power Rangers* marathon – and thought it would be

WHO I
DOCTOR WHO
#LOST

WILLIAM RUSSELL'S
WORLD DISTRIBUTORS
LONDON
1965
ANNUAL
AUTHORISED EDITION
BASED ON THE BBC TELEVISION SERIES

More than 10,000 people watching a clip of *The Chase* reacted to Ian Chesterton's exclamation of joy as he finally landed in "London, 1965!"

interesting to explore what we could do with *Doctor Who*.

"When we first started talking to Twitch back in June last year, the plan was to get something out in time for Peter Capaldi's last season, or at least the Christmas Special. It didn't happen because these things take a really long time to sort out. But now is the perfect opportunity to reach a young demographic and get people excited about the new Thirteenth Doctor. In a time when we're going to go through quite a significant relaunch of *Doctor Who*, I think it's great having another chance to re-engage with its history."

As well as watching the stories, fans are also interacting with each other, creating a shared viewer experience. "It's really lovely!" says Nick. "There's a downtime in between streaming each Doctor's era and Twitch referred to it as having a 'water-cooler' effect. We don't talk about that so much anymore because there are only a few TV shows it works for. But Twitch is finding that in the downtime, the chat's carrying on." At one point '*The Web Planet*' was even trending on Twitter.

Concluding these water-cooler periods are 20-minute chat shows presented and produced by Matt Toffolo of digital content creators The Yogscast. "It was my task to develop the talk-show format that Twitch wanted: to introduce each Doctor, give a few facts and figures, tie it into any reappearances from monsters or characters in the post-2005 series, and then get in guests to talk about it all.

"We had a week to get the guests together, build the set, and get it all recorded – we had to record seven episodes in a day! I'm a massive *Doctor Who* fan, so doing the pre-shows was a dream come true – I never thought I'd get to interview Katy Manning or Bob Baker. I've been producing my own YouTube videos for years, so to be involved in something that is officially *Doctor Who* is amazing."

Matt says he's "absolutely astounded" by the way *Doctor Who* on Twitch is being received by fans old and new. "I really didn't anticipate the Twitch audience [who are predominantly gamers] taking to 'classic' *Doctor Who*. When I was initially told about it, I thought my boss had got it wrong and that it would be all the modern series. He said, 'No, it's all the old stuff, the black-and-white ones and everything.' I felt some trepidation, like, 'Oh no they're going to make fun of my lovely programme.' But it's been wonderful to see how loved the whole thing has been. And we've now got all these memes like 'London, 1965!'... it's just crazy."

Will a *Doctor Who* marathon of this nature ever be repeated again? "That mainly depends on the level of interest," says Nick Coulter. "But we do want to bring this content into the light as much as possible and will keep looking for viable and fun ways of doing that.

"I'm a massive *Doctor Who* fan – Peter Davison was 'my' Doctor," Nick adds with a smile,"so this is quite a nice treat for me. I'm really enjoying dipping into Twitch and watching. And it's amazing just how well a lot of it stands up. Some might think back on 20th-century *Doctor Who* and assume it's kind of clumsy. But the reality of it is you've got some of the best British actors of their generation and you've got fantastic script writing. There's a reason *Doctor Who* has lasted so long." **DWM**

Twitch's *Doctor Who* marathon concludes on 23 July. Tune in Monday to Friday from 7.00pm UK/11.00am Pacific US to watch: *Twitch.tv/TwitchPresents*

Above left: Katy Manning joins the panel of guests introducing the Third Doctor's era on Twitch.

Above right: Matt Toffolo is menaced by a Tetrap from 1987's *Time and the Rani* at the *Doctor Who* Experience.

Above inset: Andrew-Mark Thompson's fan-made 'London, 1965!' annual cover.

Below: Matt with pre-show guests Mark Turpin, Bob Baker, Paul Cornell, Beth Axford and Billy Garratt-John.

POLICE
POLICE

Box of Delights

The police public call box is best known as the shape adopted by the Doctor's TARDIS, but at one time these distinctive structures had an important real-life function. Alarmed by the disappearance of police boxes from the streets of Glasgow, Ward Westwater decided to save as many as he could...

Interview by **KENNY SMITH**

“Police boxes went out with flower power,” said Tegan in the 1982 story *Time-Flight*, and she wasn’t far wrong – home secretary James Callaghan ordered the removal of police boxes from London streets in 1969.

Once a common sight in Britain, police boxes were rendered obsolete when officers of the law began using two-way radios in the late 1960s and early 70s. Sadly, the boxes vanished not with a wheezing, groaning sound, but more of a crunching noise as the concrete installations were demolished by workers with hammers.

Although replica boxes have since been created, notably at Earls Court in London, there are still some original police boxes on the streets of Britain – and they’re in the birthplace of former Doctor Peter Capaldi. Glasgow’s police boxes were akin to the famous Gilbert Mackenzie Trench design for London’s Metropolitan Police, on which the TARDIS was based. These boxes first materialised on the streets of Scotland’s largest city in 1932, and over the next six years a total of 323 were installed, connected to the divisional headquarters, the public telephone network, police stations and other police boxes in Glasgow. In the early 1930s each box cost around £60 to construct, the approximate equivalent of £3,843 today.

The then-Chief Constable, Percy Sillitoe, felt that with a police box on almost every beat in the city, officers could go straight from their homes to start work, and “prevent criminals from being able to count upon an almost certain lull in police patrols every 24 hours when for about ten minutes at 6.00pm, 2.00pm and 10.00pm, all constables were busily making their way to or from the police station on their way on or off duty.”

Glasgow’s police boxes were originally painted red, as they were maintained by the Post Office, before being redecorated blue in the 1970s. The other major difference to their London counterparts was that the front door had three panels, including the window, compared to four in England. On the left, where the TARDIS has a telephone, there was a speaker grill.

Glaswegian Ward Westwater has a detailed knowledge of their history: “They put in a special speaker phone in for Glasgow, because no one knew how to use a phone. It was different in London, because people were used to using phones.

“The first speakers were designed by Ericsson – what was known as the Ericsson Grill – and the caller could use them to summon help and assistance. Under the grill was a first aid kit, so if there had been an accident you could go to the box, smash the glass panel, take the key and unlock the cabinet to retrieve the kit and give first aid where it was needed. Glaswegians were so honest; they would return the kit to the box afterwards, so the constable could reload it!”

If a station was trying to contact a police officer, the light at the top of the box would flash. “If the Ericsson Grill was opened by a member of the public, the light would stay on constantly, letting the constable know there was a member of the public that required his help at the box,” says Ward.

“Inside each box, there was shelving for all the different forms a constable would need,” he continues. “We’ve found paperwork for lost items, lost dogs – the constable would log every event in the daily occurrence book. The next constable on duty would read this to familiarise himself with any ongoing situations or crime hotspots. When the constables were going on duty, many would start their shifts at the police boxes, rather than having to go to the police station and then going on their beat. That way they could read the occurrences from the previous day.”

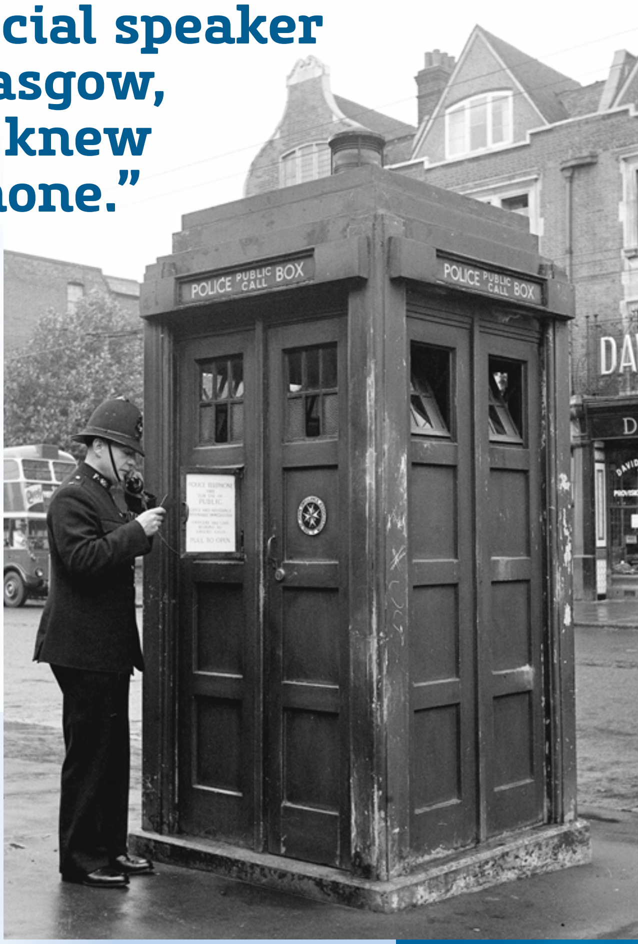
Police boxes also served as a refuge from the Scottish winter although, as Ward points out, “The heaters in the boxes only stayed on for ten minutes, so a constable couldn’t leave it on when he went on his beat!”

As technology developed, the boxes were superseded by the mobile radio. But this didn’t mean they became redundant overnight. “In the 1970s, the batteries in the new Motorola walkie-talkies would only last an hour,” says Ward. “The police would deliver sufficient supplies of batteries for the constables and keep them in a safe in the boxes.”

Improvements in the battery life of police radios finally brought the usefulness of police boxes to an end. The vast majority of Glasgow’s boxes were demolished in the 1970s and 80s.

Ward’s affection for the Glasgow police boxes stems back to his youth. “I used to sit on the roof of the police box in Nitshill when my dad went to the →

> **“They put a special speaker phone in for Glasgow, because no one knew how to use a phone.”**



Opposite page: This restored police box was installed on Glasgow’s London Road for the 2014 Commonwealth Games. Photo © Kenny Smith.

Left inset: Nyssa (Sarah Sutton) and Tegan (Janet Fielding) outside the TARDIS in Part One of *Time-Flight* (1982).

Below left: A once familiar sight on the streets of Britain – an officer uses a police box telephone.

Below right: The exterior of the TARDIS is based on the London-style police box designed by Gilbert Mackenzie Trench.

Right: Glasgow's police boxes have become something of a tourist attraction for *Doctor Who* fans.
Photo © Kenny Smith.

Far right: The Buchanan Street police box was painted lime green in 2015 to tie in with sponsorship from a juice bar.
Photo © Kenny Smith.

Below left: Work gets underway restoring a vandalised box in Royal Exchange Square. This box is now painted red and located on Sauchiehall Street

Below right: A shed-style police box in Edinburgh.

PEOPLE MAKE GLASGOW
POLICE
UICE

→ pub," he recalls. "I would climb up and wrap my legs around the lamp at the top!

"One day, when I must have been about seven or eight, I noticed the box was gone. A lot of others had vanished too. Years later, in around 1994, I was working as a policeman in New York when I read in a newspaper that police boxes were going to be taken off the streets of Glasgow. When I heard they were down to the last 11, I felt I had to do something to stop the rest from being destroyed."

The boxes were being removed by order of Strathclyde Police and Strathclyde Regional Council; just one example was earmarked for preservation at Glasgow's Museum of Transport. "The council had engaged Leggat's Demolition to remove the boxes," says Ward.

> **"I felt I had to do something to stop the rest of the boxes being destroyed."**

"Because I was working in New York, I had some very expensive phone calls to try and sort everything out. I contacted Leggat's and asked if they could send a copy of their contract to me by fax. I got it through, and it didn't say that they had to *demolish* the boxes – it said they had to *remove* them and reinstate the pavement where they sat."

Ward then approached the Glasgow Building Preservation Trust, which coincidentally was launching its own campaign to save some of the boxes. "Through Liz Davidson at the Preservation Trust, I offered to buy the boxes – if they could be removed carefully. With Liz as an intermediary, I put up the money to save the Wilson Street police box and then bought three more."

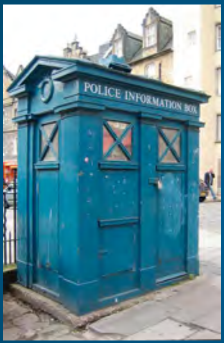
How did Ward's family react to his new hobby? "I was about 30 when I bought the first boxes," he said. "I think my mother nearly had a cardiac arrest when I told her!"

'WELL-KENT' BOXES

Doctor Who fans have played their part in saving Glasgow's police boxes from demolition. Although Edinburgh still retains its larger, more shed-like, structures, the Glasgow boxes have always been admired by fans because of their similarity to the TARDIS.

Fandom first became alerted to the potential destruction of the boxes in December 1993, when the Glasgow Building Preservation Trust wrote to the Strathclyde *Doctor Who* Society.

A letter from Trust director Liz Davidson said: "The Trust is currently investigating the feasibility of restoring up to six of the last surviving blue police boxes, which Strathclyde Regional Council have otherwise decided to demolish in the new year.

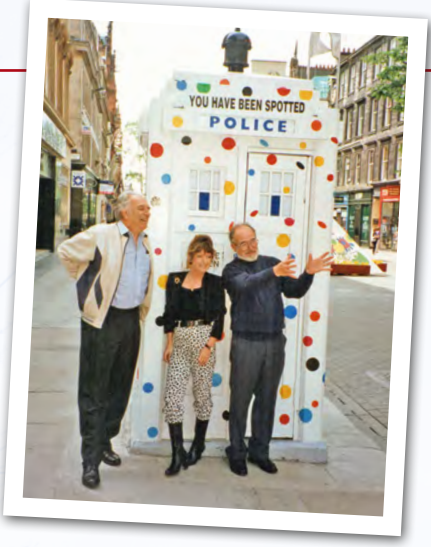


"The boxes themselves are currently being considered for listing by Historic Scotland and have been offered to the Trust, at no cost, for a number of reasons. They are an interesting and 'well-kent' [well-known] part of the city's history and streetscape, which it would be a shame to lose altogether.

"The Trust, for its part, is currently exploring the ways in which the physical restoration of the boxes can be funded – works mainly include repainting, repairing of external panels and replacement of missing signage."

The SDWS began a fundraising campaign, with hundreds of pounds coming from fans in Glasgow and their counterparts in Edinburgh. The appeal went national after being featured in the *Doctor Who* Appreciation Society newsletter *Celestial Toyroom* – this resulted in further donations.

The restoration programme became the focus of a special event that was held on 20 May 1994, as work began with the clean-up of the box on Royal Exchange Square.



Ward ultimately saved all 11 boxes, many of which are still on the streets - albeit under very different guises. "As time went on, I took over the boxes from the Preservation Trust," he explains. "The first one we did was at Cathedral Square, and is now being used to sell soup, sandwiches, hot dogs and so on. When I'm in Scotland I eat there at least once a week.

"The box on Buchanan Street was painted white and covered with brightly coloured spots for a while. It was used to help promote the Glasgow Gallery of Modern Art, and became an art gallery itself.

"More recently, when the Commonwealth Games were in Glasgow, the city council developed a park at the Barras and asked if they could have a box. There were community safety people working from it, which was nice because it was back doing roughly what it was originally supposed to do."

Meanwhile, in Wilson Street, Ward's original police box is being leased by a coffee shop. This and the other repurposed boxes are now in a much better state than the condition Ward found them in. "When I first got them, people had smashed the windows, they were covered in graffiti and posters, and one didn't even have a door," he says. "Back then, I had no idea we would be renting them out, and even now, there's nothing like the graffiti that used to be on them. Perhaps back then it was seen as an act of rebellion against the police. Nowadays, people don't think of them as being boxes for the police, but as places where hard-working individuals run small businesses."

Two boxes are currently sitting in the corner of a yard owned by Ward, where they're undergoing a full restoration before they return to the streets. Other restored boxes are out on loan across Britain, including one that can be seen at the Kent Police Museum in Faversham. Ward's story of determination, initiative and enterprise would be remarkable enough in itself, were it not for its ultimate irony. "Do you know what?" he admits. "I was never a *Doctor Who* fan. I just loved the police boxes!" **DWM**

Far left: Nicholas Courtney, Deborah Watling and Barry Letts in Buchanan Street. In 1997 this police box was painted white with colourful dots to promote the Glasgow Gallery of Modern Art.

Photo © David Steel.

Left and below: The concrete exteriors of police boxes await restoration.

Photos © Kenny Smith.

HOTDOGS
HOTDOGS

Below left: The Buchanan Street box has been painted blue again, and is set to sell hot dogs.

Photo © Kenny Smith.

NEW FACES

PART Three: The Last of the Time Lords

As the 20th century drew to a close, *Doctor Who*'s future looked increasingly uncertain. Some viewers feared that each new Doctor might be the last...

Feature by **CHRIS BENTLEY**

By 1983, when Colin Baker was introduced to the public as the Sixth Doctor, *Doctor Who* was widely recognised within the BBC as one of the corporation's most durable and reliable programmes. Under the tenure of successive BBC1 Controllers, from Donald Baverstock (1963-65) to Alan Hart (1981-84), the series had also become cherished as a vital part of the company's strategic scheduling – notably during the mid-1970s when it provided the lead-in to an unbeatable Saturday night schedule that decimated the ratings of London Weekend Television (LWT), the ITV weekend franchise holder for London and the Home Counties.

But when Sylvester McCoy made his debut as the Seventh Doctor in 1987, the programme's standing had been significantly eroded. Three years before, Alan Hart had been replaced by Michael Grade, the former Deputy Controller of Programmes at LWT (1973-77), who made no secret of his enmity for *Doctor Who*. He postponed the 1986 series for eight months (from January to September), slashed its total running time by 40 per cent, and then scheduled it in direct opposition to *The A-Team*, an American show that had proved so successful on the ITV network that it was running for 39 weeks of the year.

Doctor Who lost some two million viewers to *The A-Team* and Colin Baker's tenure came to a premature end. With little time to cast a new Doctor before recording for the next series began in March 1987, producer John Nathan-Turner acted on a suggestion from fellow BBC producer Clive Doig and screen-tested Sylvester McCoy, then appearing in the title role of Adrian Mitchell's *The Pied Piper* at the National Theatre. On Monday 23 February, McCoy provisionally agreed to play the Seventh Doctor for the next three years.

Blue Peter
POLICE

The news of McCoy's appointment was leaked to *The Sun* and the tabloid published the story on Saturday 28 February under the headline "New Doctor Who is the Unknown McCoy". Reporter Charles Catchpole wrote: "A zany Scot who used to make a living by stuffing ferrets down his trousers is the new Doctor Who. Unknown Sylvester McCoy is the shock choice for the role of the BBC's time-travelling doctor when the series returns this autumn."

That evening, McCoy made his first public appearance as the series' new lead at the *Doctor Who* Celebration & Tour event at Mercer University in Atlanta, Georgia, but he was back in the UK on Monday 2 March for an official announcement and press call at BBC Television Centre with his co-star Bonnie Langford (who played Mel). McCoy dressed for the occasion in a black leather jacket, striped jumper and scarf topped by a Panama hat, much like the one he would eventually wear as the Doctor. **Doctor Who Magazine** photographer Steve Cook was in attendance and his pictures were reproduced on both the front and back of McCoy's first **DWM** cover, issue 124 (dated May 1987).

When Sylvester McCoy made his debut the programme's standing had been significantly eroded.

Later in the day, McCoy made a brief appearance on *Blue Peter*, emerging from the TARDIS to be interviewed by presenter Janet Ellis. Asked which planet he would be going to first, McCoy appeared to have already adopted his Seventh Doctor persona. "Well, I've got an idea which planet I'd like to go to, but you know what this thing's like," he said, indicating the TARDIS. "I mean, it's got a mind of its own, so I might get there... and then again, I might not. But whatever happens, wherever I get to, it'll be fun."

Most newspapers included coverage of the announcement on 3 March under headlines such as "Sylvester Who?" (*The Times*), "Who Do You Do, Doctor?" (*Daily Mirror*) and "The New Doctor Who is the Real McCoy" (*The Guardian*).→

Above: The press gather at BBC Television Centre on Monday 2 March 1987 to meet the new Doctor, Sylvester McCoy.

Left inset: Later that day, Janet Ellis interviews Sylvester for *Blue Peter*.

Below left: A photo from the press call featured on the cover of **Doctor Who Magazine** issue 124, published 9 April 1987.

Below right: McCoy at the 2 March press call with producer John Nathan-Turner and co-star Bonnie Langford (who played Melanie).

POLICE PUBLIC BOX
DOCTOR WHO MAGAZINE
MARVEL No 124 • MAY 1987 • 85p
THE NEW DOCTOR!

Right: The Doctor (Sylvester McCoy) tries to regain his memory with the help of Mel – who is actually the Rani (Kate O'Mara) in disguise – in Part One of *Time and the Rani* (1987).

Far right: McCoy with his new co-star Sophie Aldred (Ace), as she is introduced to the press at Television Centre on 13 August 1987.

Below left: During production of *Delta and the Bannermen* on 3 July 1987, McCoy is interviewed for the regional magazine programme *Wales Today*.

Below right: The children's programme *But First This!* interviews McCoy on 7 July.

→ By the end of the week, McCoy had been formally contracted for the 1987 series with an option on two further series in 1988 and 1989. His previous BBC appearances in *Vision On* (1974-77), *For the Love of Albert* (1977), *Big Jim and the Figaro Club* (1980-81), *Jigsaw* (1980-82) and *Eureka* (1983-86) entitled him to a starting salary that was equivalent to 93 per cent of Colin Baker's final rate of pay.

McCoy performed his first scenes as the Doctor on Saturday 4 April. These were for the Seventh Doctor's introductory serial, *Time and the Rani*, and were recorded on location in Cloford Quarry near Frome in Somerset. A publicity photoshoot took place there on the Monday with McCoy in his new Seventh Doctor costume. The next day, a crew from *BBC Breakfast Time* filmed the recording for broadcast on 5 May.

“Any children coming to it fresh with me in it, hopefully will like me, so they'll be my instant friends and fans,” McCoy told reporter Guy Michelmore. “For some of the others who've got their favourites... it'll take a while before they start to like me. But I understand that. I was a fan once too.”

> **“Children coming to it fresh hopefully will like me, so they'll be my instant friends and fans.”** SYLVESTER McCOY

Between the location and studio recording blocks for *Paradise Towers*, McCoy guested on BBC1 Saturday morning show *It's Wicked!*, interviewed in Glasgow by presenters Jake Abraham and Carolyn Marshall on 30 May. Interviews for other BBC programmes were filmed during the location recording for *Delta and the Bannermen* in July before another press call for McCoy at Television Centre on Thursday 13 August, this time to introduce new companion Sophie Aldred (Ace). McCoy's debut as the Seventh Doctor in the first episode of *Time and the Rani* was broadcast on Monday 7 September 1987.

When McCoy's replacement, Paul McGann, was revealed to the British public on Wednesday 10 January 1996, *Doctor Who* had been off air for just over six years. It was now returning as a $5 million 90-minute TV movie that was intended to double as a pilot for a retooled series aimed at American television. This was a joint venture by BBC Worldwide and Universal Television, for broadcast on the Fox Network in the US and BBC1 in the UK.

Although he had recorded an audition tape on Monday 12 September 1994, McGann had only accepted the starring role on Sunday 24 December 1995, just three weeks before filming was set to start in Vancouver. He was formally contracted between Christmas and New Year and then took part in a top-secret photoshoot at Longleat House near Warminster in Wiltshire on Friday 5 January 1996. With his hair cut short for his recent role as SAS Corporal Chris Ryan in the LWT film *The One That Got Away*, McGann was pictured outside the Police Box entrance to Longleat's *Doctor Who* Exhibition and next to the display's TARDIS console inside. One of these photos provided the cover image for **DWM** issue 236 (dated 13 March 1996).

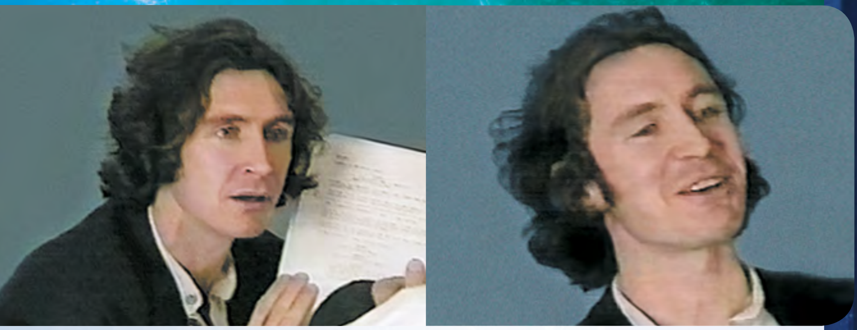
Rehearsals for the TV Movie began at the production's studios in Burnaby, just outside Vancouver, on Monday 8 January, so McGann wasn't available to speak to the media when BBC Worldwide issued a press release

THE **CRAZY WORLD** OF **PERCY KENT-SMITH**

The Welsh location shoot for Sylvester McCoy's third *Doctor Who* serial, ‘The Flight of the Chimeron’ (later retitled *Delta and the Bannerman*), was attended by two different BBC programmes.

On Friday 3 July 1987, a crew from *Wales Today* covered recording at the Majestic Holiday Camp (formerly Butlins) in Barry Island, South Glamorgan, for a local news report broadcast on BBC1 Cymru later that afternoon. McCoy was asked if it was difficult being the new Doctor. "I'm enjoying playing it,” he said, “and so far I haven't been sacked, so I think it seems to be going all right.”

The following Tuesday, 7 July, a crew from BBC1 children's programme *But First This!* interviewed McCoy at Hanger 50 on the Llandow Industrial Estate in South Glamorgan. In the segment shown on 31 August, McCoy was asked how his Doctor would be different from the previous incarnations. “Well, he'll be tall, dark and handsome – that kind of thing,” he said.



DOCTOR WHO MAGAZINE
All the news on the brand new Doctor Who TV Movie!
Paul McGann is the Doctor!

announcing the casting two days later. Instead, the press release included a short statement from McGann. “Taking on such a key role hasn’t sunk in yet,” he said. “It’s just beginning to dawn on me what all this means. Sylvester McCoy is a friend so he’s told me everything I need to know! I loved *Doctor Who* as a kid – William Hartnell used to terrify me. My favourite villain was the Yeti, but the Daleks never did it for me – they couldn’t run upstairs! The new film will be loyal to the spirit of past series, but will find fresh appeal too.”

The *Evening Standard* broke the news on 10 January while the rest of the British press followed on the next day. On Monday 15 January, McGann filmed his first scenes as the Doctor at 1998 Ogden Avenue, Vancouver, a private house which doubled for the home of Dr Grace Holloway (Daphne Ashbrook). His first photocall in the Eighth Doctor’s costume took place a fortnight later, Wednesday 31 January, on a stage at the Burnaby studios. Uniquely, McGann was joined at this session by his predecessor, Sylvester McCoy, who also appeared in the film. McCoy was photographed handing over the TARDIS key to McGann.

The following week, on Tuesday 6 February, filming at the junction of Carrall Street and Keefer Street in Vancouver was covered by a camera crew for Fox’s electronic press kit (EPK). The footage included a short interview with McGann in costume. On 15 and 16 February, selected press reporters were invited to speak to the film’s lead actors, resulting in articles in the *Daily Mirror*, the *Daily Express*, *The Times Magazine*, *Radio Times*, *TV Times*, *TV Guide*, *Starlog* and **DWM**. In an interview published in the *Daily Record* on 25 May, McGann told John Millar: “Even if it doesn’t go any further and I end up being the George Lazenby of the Time Lords, I’ll still have a good time. And I’ll still get asked to the *Doctor Who* conventions.”

Fox arranged a considerable amount of publicity for the film ahead of its US premiere on 14 May, including a press junket in Los Angeles on 13 April where McGann gave interviews to 30 different Fox affiliate stations. None of this was seen in the UK when the film was broadcast on BBC1 on Monday 27 May, but the Eighth Doctor’s debut was still watched by over nine million British viewers. Unfortunately, the US figures weren’t as promising – just 5.6 million – and the anticipated series was shelved.

The news of *Doctor Who*’s revival in the 21st century broke in *The Daily Telegraph* on Friday 26 September 2003 but it was another six months before the identity of the Ninth Doctor was announced. On Friday 19 March 2004, Christopher Eccleston finalised a deal for one series with an option on a second and he was revealed as the new Doctor during the midnight news bulletin on BBC Radio 5 Live. Most of the national newspapers carried the story the next morning with the exception of the *Daily Mail*, which instead announced that the new Doctor would be played by Bill Nighy.

As Eccleston was in rehearsals for Murray Gold’s comedy *Electricity*, opening at the West Yorkshire Playhouse in Leeds on 26 March, it had been agreed that he would not be giving interviews about *Doctor Who* at this time. However, the BBC press office did issue an official statement on Eccleston’s behalf. The statement read: “I am absolutely delighted to be playing Doctor Who. I’m looking forward to joining forces again with the incredible writer, Russell T Davies, taking both loyal viewers and a new generation on a journey through time and space. Which way is the TARDIS? I can’t wait to get started!”

Eccleston also sent a brief message to **DWM**, which was published in issue 342 (28 April 2004). “I’m very excited, it’s one of the proudest moments of my career,” he told editor Clayton Hickman. “I’m a fan of the series and Russell’s writing. The character is unlike anything I’ve ever done. I’m fascinated by his origins, and I want to honour his beginnings and bring something new.” There was no photocall to accompany the casting announcement, so a publicity shot from the 2003 ITV drama *The Second Coming* was used for Eccleston’s first **DWM** cover.

Once *Electricity* was off and running, Eccleston gave **DWM** his first interview about *Doctor Who*. Speaking to Hickman for issue 343 on Sunday 28 March, he talked of his fond memories of watching Jon Pertwee and Tom Baker as the →

Top left: Paul McGann records an audition tape for the role of the Doctor on 12 September 1994.

Top right: McGann takes part in a top-secret photoshoot at Longleat’s *Doctor Who* exhibition on 5 January 1996.

Above inset: One of the photos from the 5 January shoot appeared on the cover of DWM 236, published on 15 February 1996.

Left inset: Daphne Ashbrook (who played Dr Grace Holloway in the TV Movie), producer Philip David Segal and Paul McGann in Los Angeles on 8 May 1996.

Below: A publicity shot from the 2003 ITV drama *The Second Coming* was used for Christopher Eccleston’s first DWM cover – issue 342, published on 1 April 2004.

→ Doctor when he was growing up, and his admiration for Russell T Davies. "Russell is a really nice fella," he said, "and in an industry that sometimes has people who are a bit phoney and in it for the wrong reasons, Russell's something of a hero of mine."

Eccleston recorded his first scenes for the new series at Cardiff Royal Infirmary on Sunday 18 July 2004, chasing a pig in a spacesuit for the fourth episode, *Aliens of London*. A publicity photoshoot was arranged at the end of the next day's filming there, with Eccleston and co-star Billie Piper (as Rose Tyler) pictured in costume.

But within just a few months, it became apparent that Eccleston didn't wish to take part in any further episodes once recording had concluded on 23 March 2005. Planning a surprise regeneration scene for the climax of the final episode, *The Parting of the Ways*, Davies and Gardner kept the casting process for the Tenth Doctor secret by making a direct approach to the actor they had in mind as Eccleston's replacement.

Unfortunately, the surprise was ruined when Eccleston's departure was leaked to the press on Wednesday 30 March 2005, just four days after the broadcast of his debut episode *Rose*. With many of the national newspapers reporting the story the next day, the BBC decided to confirm it. David Tennant was then named as the new Doctor in a press release on Friday 15 April, complete with a statement from the actor.

"I am delighted, excited and honoured to be the Tenth Doctor!" said Tennant. "I grew up loving *Doctor Who* and it has been a lifelong dream to get my own TARDIS. Russell T Davies is one of the best writers television has ever had, and I'm chuffed to bits to get the opportunity to work with him again. I'm also looking forward to working with Billie Piper who is so great as Rose. Taking over from Chris is a daunting prospect; he has done a fantastic job of reinventing the Doctor for a new generation and is a very tough act to follow."

Once again, the press reported the casting the next day. Five days later, on 21 April, Tennant shot his first scene as the Doctor on the TARDIS control room set at the series' Unit Q2 studio in Newport. This was for the regeneration sequence in *The Parting of the Ways*, broadcast on Saturday 18 June. He then gave his first *Doctor Who* interview on Tuesday 27 and Wednesday 28 June, speaking to Clayton Hickman for **DWM** issue 359 (17 August 2005).

Tennant began recording his first full episode, *The Christmas Invasion*, on Monday 25 July at a derelict car park in Brentford, West London, where he and Piper also posed for publicity photos in front of the TARDIS. Tennant was dressed in his brand new Tenth Doctor's pin-striped suit and overcoat for the photo session – the rest of the day's filming required him to be dressed in pyjamas and dressing gown. The episode was broadcast exactly five months later, on 25 December 2005.

David Tennant's introduction to the viewing public was the last to be presented in the traditional style of his 20th-century predecessors. As we have already seen (in **DWM** 525 and 526), the BBC's introductions for Matt Smith and Peter Capaldi adopted an entirely different format when they were revealed as the Eleventh and Twelfth Doctors respectively. And another fresh approach was employed for the introduction of Jodie Whittaker's Thirteenth Doctor on Sunday 16 July 2007: a specially shot 48-second sequence aired immediately after the conclusion of the 2017 Wimbledon Men's Singles Final.

That 'reveal' for the series' first female Doctor is the latest evolution of a process that began with simple press reports about the casting of Patrick Troughton more than 50 years ago, and it's a process that will undoubtedly continue to develop and change when the next Doctor arrives to claim the TARDIS key. For now though, the narrative of Jodie Whittaker's induction is ongoing and set to play out over the months leading up to the broadcast of her first full episode in the autumn. As Brigadier Lethbridge-Stewart once said, "Here we go again!" **DWM**

A LETTER FROM THE EDITOR

On 11 January 1996, the national press published the news that *Doctor Who* was returning to television with 36-year-old Paul McGann in the title role. The actor was best-known to British audiences for his leading role in the BBC's *The Monocled Mutineer* (1986) and feature appearances in *Withnail and I* (1987), *Paper Mask* (1990) and *Alien 3* (1992).

In addition to its report of the casting, *The Independent* newspaper carried an open letter from **DWM** editor Gary Gillatt congratulating McGann and offering down-to-earth advice on how to approach the role. He ended, "To paraphrase Alfred Lunt, the secret of success as an actor in *Doctor Who* is to enjoy yourself, speak in a clear voice, and try not to bump into the tentacles."

The BBC faxed the piece to McGann in Vancouver and he later thanked Gillatt for his letter when they met towards the end of filming. McGann admitted, "I was bewildered and jet-lagged and I wasn't sure what I'd got myself into, but that made me feel really welcome."

PAUL McGANN
'The Doctor'

POLICE PUBLIC CALL BOX

Above: Paul McGann is interviewed on the set of the TV Movie for Fox's electronic press kit.

Left inset: An early photo call from 2004 with Christopher Eccleston, executive producer Russell T Davies and Billie Piper (who played Rose Tyler), at the Cardiff Royal Infirmary during the recording of *Aliens of London*/*World War Three* (2005).

Below: On Monday 25 July 2005, at a derelict car park in Brentford, West London, David Tennant poses for his first photoshoot as the Tenth Doctor. This shot includes Billie Piper and executive producers Julie Gardner and Phil Collinson.

David Tennant's introduction to the public was the last to be presented in the traditional style of his 20th-century predecessors.

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WHO, ME

Australian comedian Rob Lloyd has a confession to make. In fact he has quite a few – and they're all in a one-man show with a familiar theme…

Interview by **PAUL SCOONES**

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PEN

Devised and performed by Australian actor and comedian Rob Lloyd, *Who, Me* is a show all about the experience of being a *Doctor Who* fan.

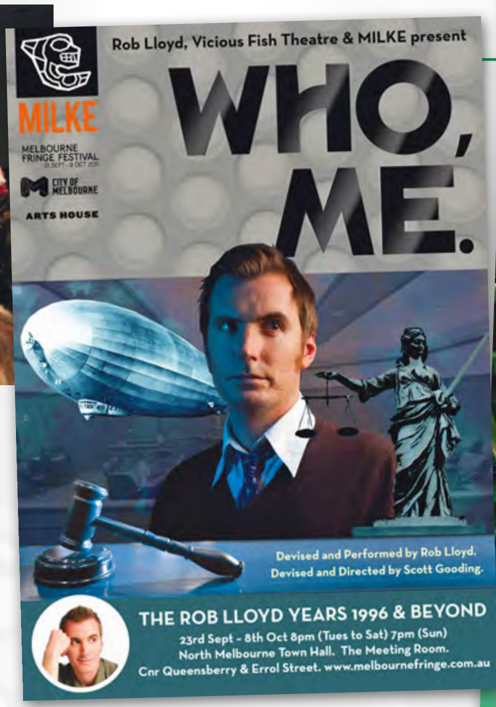
"I put *Doctor Who* on trial," Rob says of the unofficial production, which is currently touring the UK. "The audience are the jury. Ultimately they decide whether the Doctor has been a positive or a negative influence on my life. It's an exploration of being a fan through the eyes of a fan."

With 50 lighting and over 60 slideshow cues during the 70-minute duration, *Who, Me* is tech-heavy. But Rob also invests a lot of energy in his performance. "Once I finish I'm completely exhausted; emotionally, physically, spiritually drained. You put your whole body out there."

At first Rob was hesitant about the confessional element of his routine, but soon discovered that this connected with audiences. "I stay afterwards to chat with people. They come up to me and say, 'I've done the same thing.' They talk to me about their fandom, and I love doing that. I talk to fans who are five years old or 50 years old, and we're all on the same level."

Rob – who lives in Melbourne, Australia – has childhood memories of watching a handful of Sylvester McCoy episodes, but only became hooked on *Doctor Who* in his first year of university in 1996. "While everyone else was out drinking and partying I was watching *Image of the Fendahl* [1977] and *The Caves of Androzani* [1984]. The Doctor was shaped by his intelligence and sense of humour, and his ability to improvise. That really appealed to me when I was getting into improvisation as well."

After years of performing in sketch comedy and improvisation groups, Rob


Rob Lloyd, Vicious Fish Theatre & MILKE present
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MELBOURNE FRINGE FESTIVAL
CITY OF MELBOURNE
ARTS HOUSE
WHO, ME.
Devised and Performed by Rob Lloyd.
Devised and Directed by Scott Gooding.
THE ROB LLOYD YEARS 1996 & BEYOND
23rd Sept - 8th Oct 8pm (Tues to Sat) 7pm (Sun)
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WHO
COMING SOON

wanted to discover if he could entertain an audience on his own. "I needed to focus on the stuff that I love, what I know. I didn't think I could do stand-up; I'm more into storytelling and creating characters."

Who, Me premiered at the 2011 Melbourne Fringe Festival. Over seven years, Rob has performed the show in 18 cities across five countries, including Australia, New Zealand, Canada, the US and the United Kingdom. The current tour marks the first time Rob has toured *Who, Me* in Britain outside of the Edinburgh Fringe Festival, where it was performed in 2013 and 2017.

Rob has tweaked aspects of the show to stay current, sometimes improvising at short notice. "I was heading to the final performance at the Toronto Fringe when Jodie Whittaker was announced. I was changing the show about an hour and a half after the announcement was made. I could hear from backstage, as the audience were coming in for the closing performance, that everyone was talking about it and playing the trailer on their phones. So for the first time ever, I just stepped out and said, 'We all know right?' For the next five minutes before the show started, I just chatted with the audience about what they thought about it and how exciting it was."

His resemblance to a certain former Doctor has not gone unnoticed. "People say to me, 'You look like David Tennant.' When I was in Edinburgh in 2013, I said to the audience, 'If you ever meet David Tennant, you should say to him, "You look exactly like Rob Lloyd." I've been putting up with being compared to him. It's time he knows what it feels like!' When I finally did get to meet David Tennant, he said, 'Oh, *now* I understand! Now I know what everyone's talking about. People have been coming up to me saying this. I had no idea.'"

Who, Me has led to other *Doctor Who* opportunities for Rob. In 2014 he represented Australia in the documentary *Earth Conquest – The World Tour* and was involved in the *Science of Doctor Who* stage show that toured Australia. In 2015 he presented shows at the *Doctor Who* Festival in Sydney, and hosted VIP tours of the *Doctor Who* Symphonic Spectacular.

"*Who, Me* has opened up so many doors," says Rob. "The BBC has been really supportive of what I do. They're aware of me and they like how I bring a positive spin to *Doctor Who*. This one little show has taken me all around the world, and I've met so many people. *Who, Me* allows me to live out my dreams." **DWM**

For further information about the UK tour of *Who, Me* visit Rob's website at: *tinyurl.com/WhoMeUKTour* or his Facebook page at: *tinyurl.com/WhoMeFacebook*

> **"*Who, Me* has opened up so many doors, the BBC has been really supportive."**

Opposite page: Rob Lloyd channels the Tenth Doctor in his one-man show *Who, Me*.

Opposite page inset: Rob emerges from the TARDIS.

Above left: Rob performs for a club audience. "We're all on the same level."

Above centre: Some of the advertising for *Who, Me* is inspired by the design of the *Doctor Who* DVD covers.

Above right: Rob takes aim with the Eleventh Doctor's sonic screwdriver.

Below left: *Who, Me* has been performed to audiences in five countries.

Below right: "I bring a positive spin to *Doctor Who*," says Rob.

The Man Who Saved the Doctor

Graham Strong was modest about the *Doctor Who* soundtrack recordings he made in the 1960s, but his legacy is now considered to be priceless.

Feature by **STEPHEN CRANFORD**

It's a tragedy that 97 episodes of *Doctor Who* are still missing from the BBC archive, but we can take consolation from the fact that a handful of dedicated fans made it part of their weekly ritual to record the soundtracks of episodes on reel-to-reel tape machines. It's thanks to people such as the late Graham Strong that we have a complete audio record of every episode of *Doctor Who* ever transmitted.

Graham passed away on 16 May, aged 68. I was lucky enough to know him for 25 years. This is the story of how he made his recordings, how we were brought together and how Graham's tapes made their way to the BBC.

On Saturday 23 November 1963, 14-year-old Graham Strong was sitting in front of the family television, waiting for an intriguing new series called *Doctor Who*. His mother had suggested he watch it, as she'd read an article previewing the show. Graham had previously watched *Quatermass and the Pit* (1958-59), but the science-fiction genre never really interested him. *Doctor Who* would be different, however – he was hooked from the very first episode.

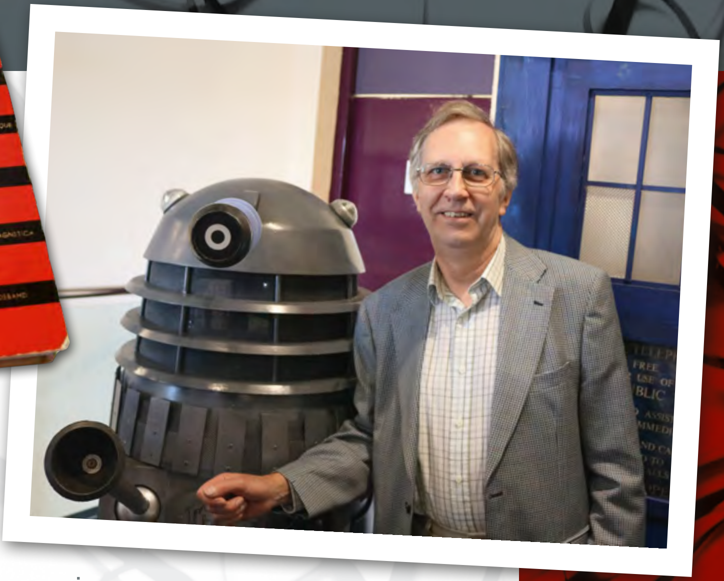
In 1963 Graham owned a second-hand tape recorder – a Sound Riviera A41 – and he decided to make audio recordings of *Doctor Who*. In later years, he couldn't remember whether he recorded the series from the very start, but the earliest recording he retained was *The Sea of Death*, the first episode of 1964's *The Keys of Marinus*. His early recordings were made by hanging a microphone in front of the television speaker – his mother would be ordered to stay out of the room while the programme was on. As blank tapes were expensive,

Right: Susan (Carole Ann Ford) is menaced by a Voord in *The Sea of Death*, the opening episode of *The Keys of Marinus* (1964). This was the first episode that Graham Strong recorded.

and Graham was only a schoolboy, he would record, relisten, and then erase as the weeks went by, only keeping a few selected episodes from the first three seasons (1963-66).

By the end of 1965 the Sound Riviera machine was wearing out, so Graham purchased a new Philips 4-track EL3548 tape recorder. Graham's hobby was tinkering with anything electronic. Following some experimentation, he was able to connect this new tape recorder directly to the TV. This enabled him to record a greater frequency range with absolutely no external noises. The improvement in quality was clear, but this was a perilous undertaking – in the 1960s televisions had live chassis, meaning that the metal internal frame of a typical set was connected directly to one pole of the electrical mains supply. Graham knew that what he was attempting was extremely dangerous, but he had the curiosity, skill and determination to succeed.

PHILIPS
BBC tv



Above left: A box containing one of Graham's tapes. The BBC TV label was added when the tape was professionally copied on 8 April 1994.

Above right: Graham pictured at a Fantom Films event in Rickmansworth on 27 May 2017.

Early recordings were made by hanging a microphone in front of the television speaker.

By 1966, Graham had a job and could afford to buy more tapes. This, together with the fact that he now had the means to create superior quality line recordings, meant that he was more inclined to keep his souvenirs of *Doctor Who*'s original broadcasts.

From 1 January 1966 (*Volcano*, the eighth episode of *The Daleks' Master Plan*) through to 7 September 1968 (*The Dominators* Episode 5) Graham tried to ensure he was at home each Saturday to record *Doctor Who*. Using each of the four tracks of his machine individually at a lower recording speed, he managed to pack an incredible number of episodes on to just four tapes.

Unfortunately he didn't get everything. He couldn't recall why, but he didn't record *The Abandoned Planet*, the eleventh episode of *The Daleks' Master Plan*. Although he recorded *The Celestial Toymaker* (1966) and *The Gunfighters* (1966), he decided he didn't like those episodes so erased them in order to make space on the tape for something else. This was something he subsequently came to regret.

Early into Season 6 (1968-69) Graham lost his enthusiasm for *Doctor Who* and stopped taping the show altogether. Thankfully, however, he decided to preserve the recordings he'd already made. They were pushed to the back of a cupboard, where they sat for the next 25 years.

Fast forward to the early 1990s. I met Graham at a party, and somehow the subject of *Doctor Who* cropped up. I don't remember the exact conversation, but I did ask whether he had any recordings. "Only soundtracks," he replied. "But I'd love to see some of the old ones again." He had particularly fond memories of *The Keys of Marinus*.

I had a small video collection of *Doctor Who* episodes, which included the entire *Doctor Who* weekend broadcast on 22-23 September 1990 by the cable channel BSB. We agreed to meet up so he could watch some of my episodes.

I arrived at Graham's house clutching a VHS copy of *The Keys of Marinus*. While I was there I asked if I could listen to his soundtrack tapes. "They're nothing special," he said dismissively. "They're recorded at very low speed." Graham's opinion of his recordings may have been influenced by something that had happened to him in the 1980s. Aware that a number of *Doctor Who* episodes were missing from the archive, Graham had offered his tapes to the BBC. He received a reply stating that they were only interested in video recordings, and that his tapes were of no use.

Neverthless, I asked Graham to lace one of his tapes on to his reel-to-reel machine. When he pressed play I was flabbergasted. The quality was *astounding* – this was unlike anything I'd heard before.

Over the next few weeks we made safety dubs of all 115 of his episodes. Graham and I then headed to London with a clips tape, a Walkman and a pair →

Below: The audio of *Mission to the Unknown* (1965) survives complete with continuity announcements because David Butler recorded the episode as it was broadcast.

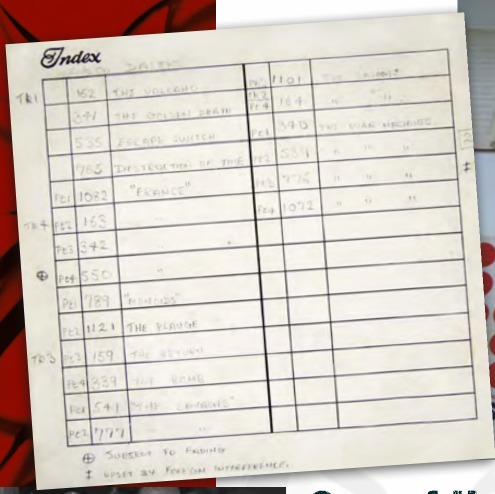
SOUND THINKING

In the 1960s, 253 episodes of *Doctor Who* were transmitted on BBC Television. Repeats were virtually unheard of and home video recorders were prohibitively expensive, so for viewers there seemed to be little or no prospect of seeing these programmes again.

Thankfully, a small number of dedicated fans recorded the soundtracks of *Doctor Who* using reel-to-reel tape machines. It's due to the efforts of Graham Strong, David Holman, James Russell, David Butler, Richard Landen and fans in Australia that we have an audio record of every *Doctor Who* episode.

The quest for missing episodes initially overlooked the value of audio recordings, but in the early 1990s the BBC used Richard Landen and James Russell's recordings to release five missing stories on audio cassette. Poor-quality multi-generation copies of their other tapes did the rounds on the fan circuit, although recordings of *The Crusade* (1965) and *Galaxy 4* (1965) remained elusive.

David Holman started recording in Season 1 (1963-64), and continued right up until *The Three Doctors* (1972-73). David Butler (who sadly died in 2017) usually taped only the first and last episodes of each story – including, crucially, *Mission to the Unknown* (1965). Butler's recordings are especially interesting because they're generally complete with continuity announcements.



Index

[illegible] DALEKS

TR1		162	THE VOLCANO	Pt3	1101	THE [illegible]
		341	THE GOLDEN DEATH	TR2 Pt4	164	" "
		535	ESCAPE SWITCH	Pt1	340	THE WAR MACHINES
		785	DESTRUCTION OF TIME	Pt2	534	" " "
	Pt1	1082	"FRANCE"	Pt3	776	" " "
TR4	Pt2	163	"	Pt4	1072	" " "
	Pt3	342	"			
⊕	Pt4	550	"			
	Pt1	789	"MONOIDS"			
	Pt2	1121	THE PLAUGE			
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	Pt4	339	THE BOMB			
	Pt1	541	"THE SAVAGES"			
	Pt2	777	"			

⊕ SUBJECT TO FADING

‡ UPSET BY FOREIGN INTERFERENCE.

Top left: The interior of one of Graham's tape boxes, with a handwritten list of the episodes he recorded. This reel includes episodes from 'The Volcano' (*Volcano*, the eighth instalment of 1965-66's *The Daleks' Master Plan*) to *The War Machines* (1966).

Top centre: Graham's tape boxes and reels.

Top right: The tape containing episodes from *The Smugglers* (1966) to *The Faceless Ones* (1966). Audio from this reel was used to provide the soundtrack for the animated version of 1966 story *The Power of the Daleks*.

Above: Krail (Reg Whitehead), the leader of the Cybermen, confronts General Cutler (Robert Beatty) in Episode 2 of *The Tenth Planet*. Graham's audio recording of this episode was superior to the soundtrack on the surviving film print.

Right: Graham handed possession of his tapes over to the Restoration Team's Mark Ayres in March 2018.

> **One of the earliest uses of Graham's recordings was to improve the soundtrack of Episode 2 of *The Tenth Planet* for a public screening.**

→ of headphones. In those days, a lot of influential *Doctor Who* fans used to meet at a central London pub called the Fitzroy Tavern. I played the clips tape to several people, who were amazed when they heard the clarity. I left a copy with one of them, along with my phone number. That tape, or copies of it, made their way through various hands, until the recordings came to the attention of Peter Crocker, who is a member of the *Doctor Who* Restoration Team (a group of professionals dedicated to restoring old episodes of the series for commercial release). A few weeks later, Peter called me to introduce himself. Graham and I were invited to BBC Television Centre, where on 6 April 1994 we met Restoration Team members Paul Vanezis and Steve Roberts for the first time.

"Myself and Steve Roberts gave Graham and Stephen a tour of the BBC," says Paul. "Just before they left, Graham handed over not one, but four tapes. I was very pleased to have them and suggested that I borrow the others when I had finished transferring these. But then Graham told me that because he'd recorded the episodes at a slow speed, all 115 episodes were on these four tapes. Incredible, really.

"One of the earliest uses of Graham's recordings was to improve the soundtrack of Episode 2 of *The Tenth Planet* [1966] for a public screening. It was a fiddly job but very successful. After that we knew how important Graham's soundtracks would be."

Graham's off-air recordings were better than some of the soundtracks on the archival copies of episodes retained by the BBC. After the initial experiment with *The Tenth Planet*, Graham's tapes were used as the basis of BBC Audio releases and to replace the soundtracks on film prints that were released on VHS and subsequently DVD. Digital restoration by sound engineer Mark Ayres has enabled us to enjoy Graham's recordings on numerous *Doctor Who* audiobooks, telesnap reconstructions and even 5.1 surround-sound mixes, such as the one that accompanied the recent animation of 1966 story *The Power of the Daleks*.

Graham never quite seemed to realise how much his tapes were appreciated by fans. In 2016 we were invited to the British Film Institute for the premiere of the animated *The Power of the Daleks*, where Graham received a round of applause. In May last year, Graham was invited to appear as a guest at a missing episodes convention held by Fantom Films. He was interviewed on stage and fans queued to get his autograph. He appeared on television's *The One Show*, and in a Radio 4 documentary. Despite all this, he was always very modest about the contribution he'd made to the preservation of archive *Doctor Who*.

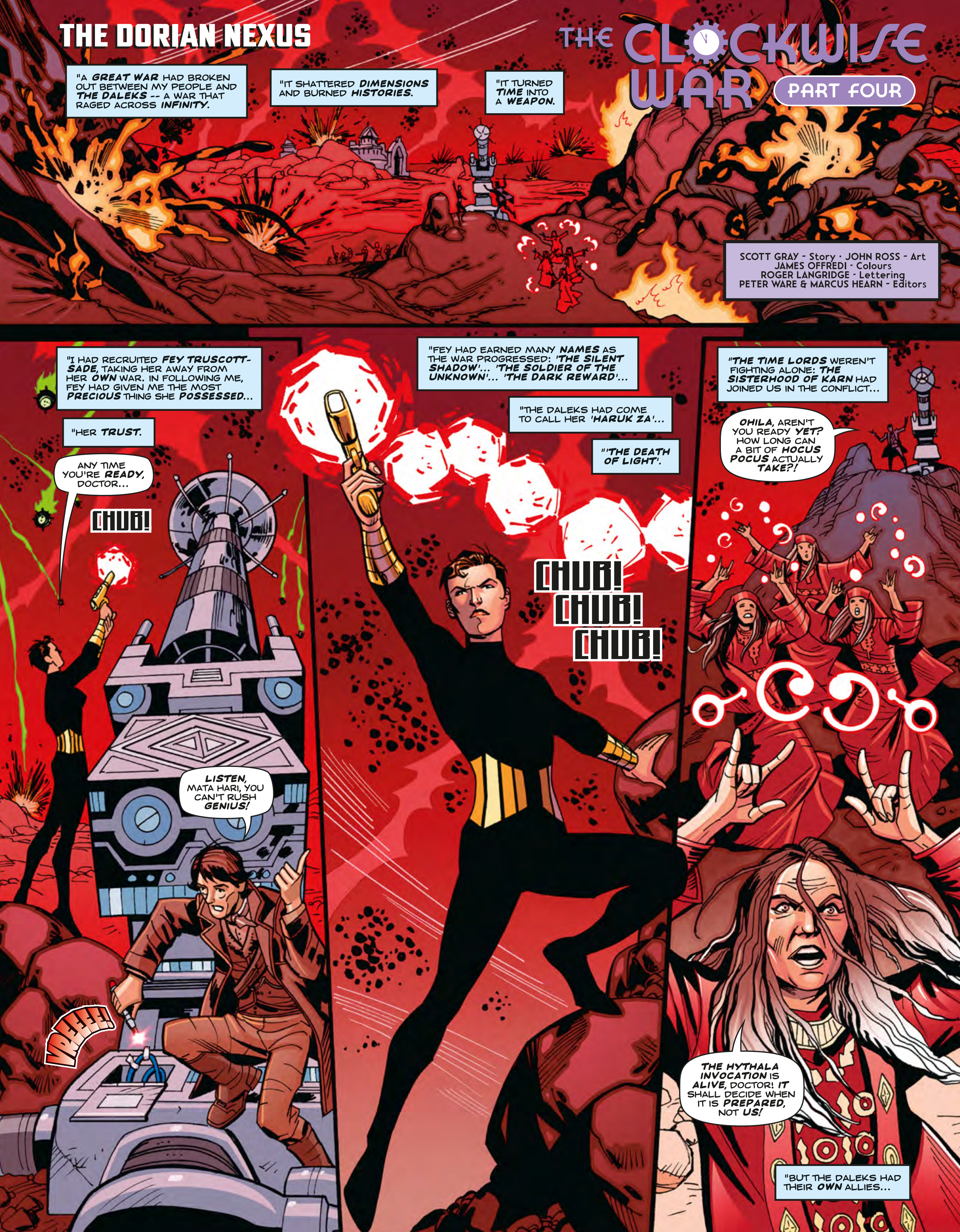
"Like all of us who have heard these recordings, I was blown away by the quality," says Paul Vanezis. "It's down to Graham and his foresight that we have these. They were, and still are, a revelation. I'm so sad that Graham won't be able to see and hear the full extent of what will be done with them. But more than that, the world was a better place with Graham in it. The greater sadness is that his life has ended."

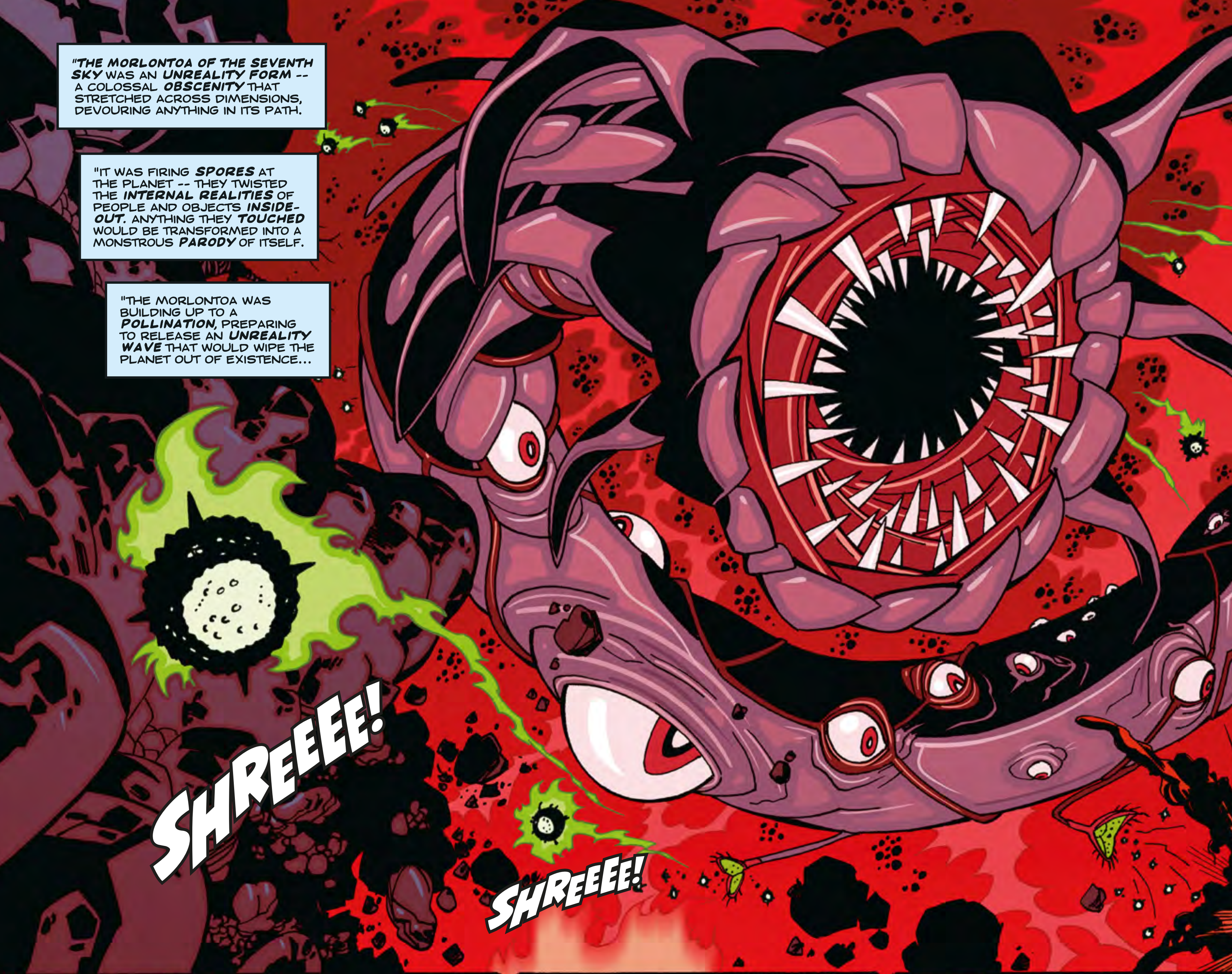
Along with every other fan of 1960s *Doctor Who*, I owe Graham a lot. In particular I'm grateful for a quarter of a century of friendship, companionship, and the help we gave each other. I thank this forward thinking, generous man, whose teenage hobby has left us with an incredible legacy. RIP Graham – you will be missed, but you'll never be forgotten. **DWM**

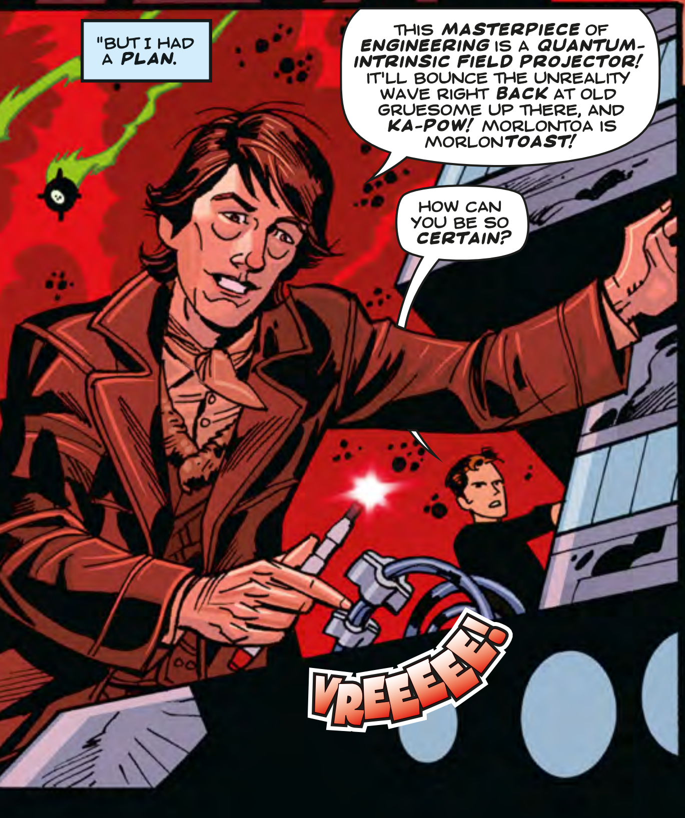
THE CLOCKWISE WAR

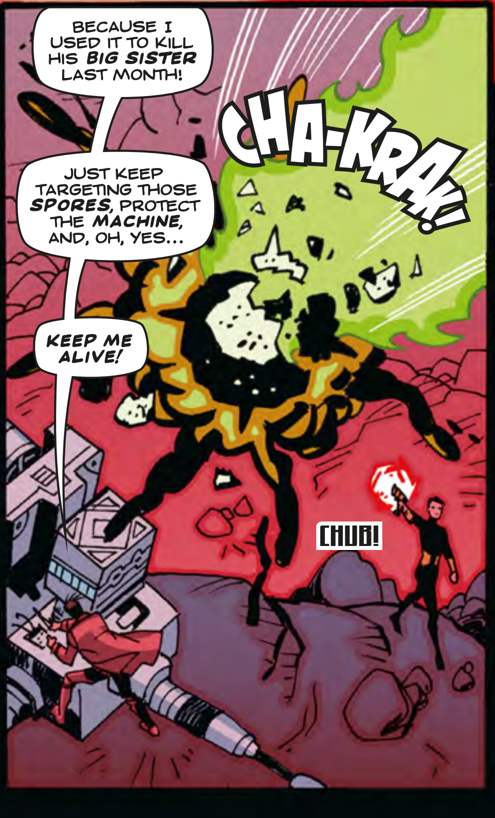
PART FOUR

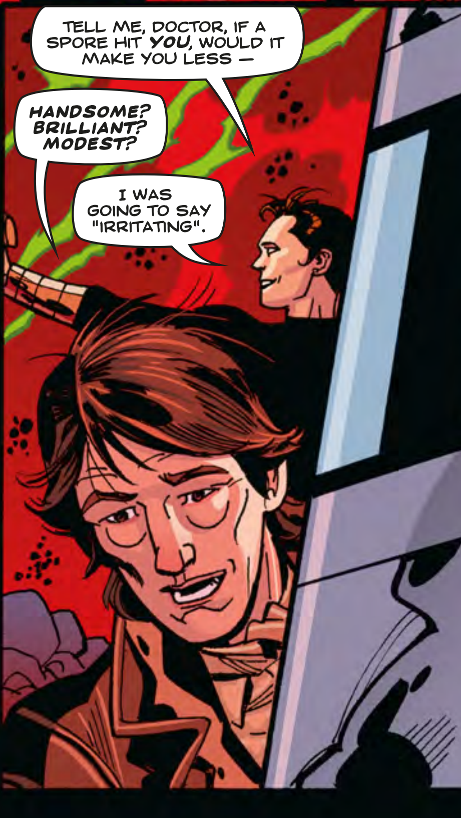
SCOTT GRAY - Story · JOHN ROSS - Art
JAMES OFFREDI - Colours
ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

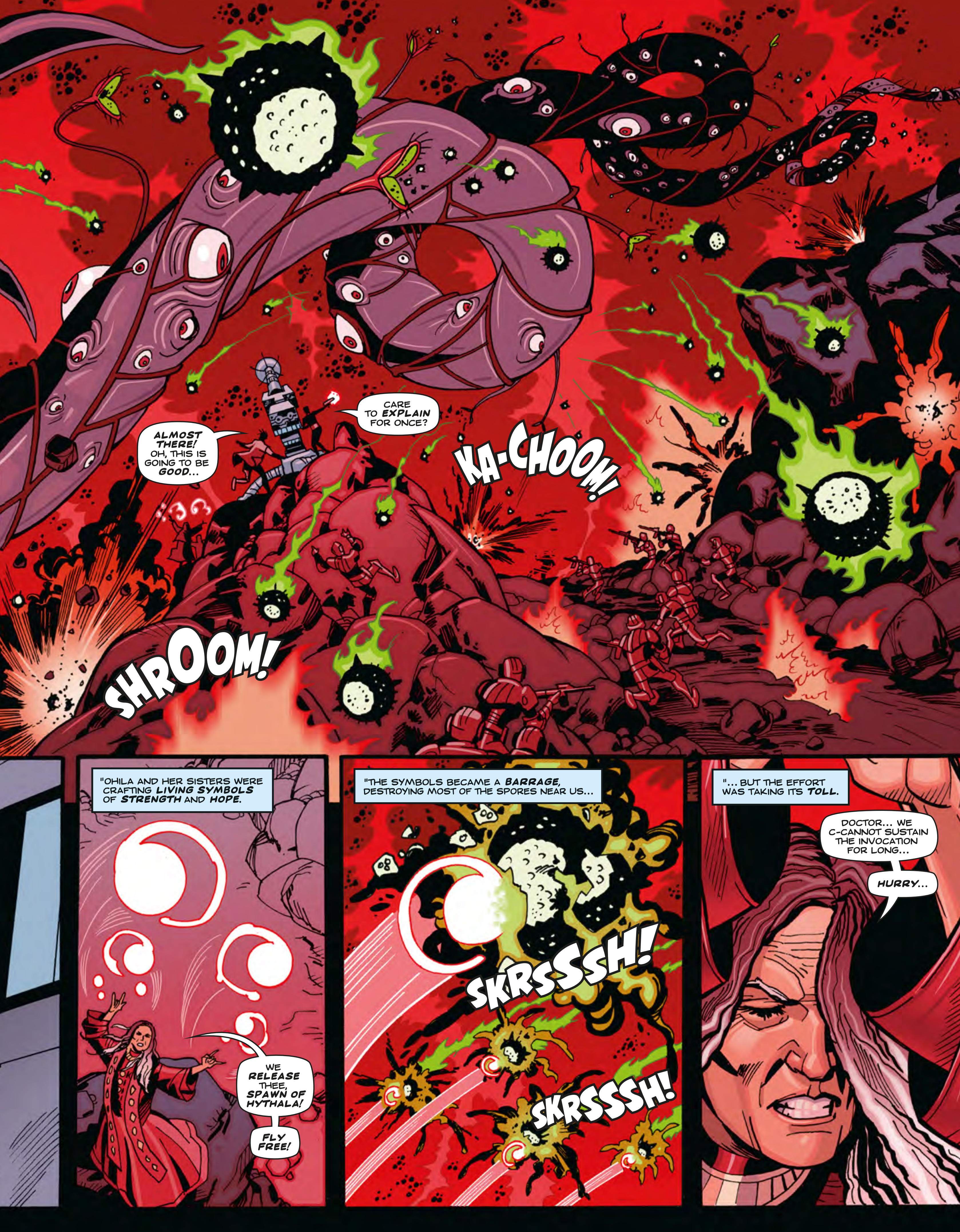

"A **GREAT WAR** HAD BROKEN OUT BETWEEN MY PEOPLE AND **THE DALEKS** -- A WAR THAT RAGED ACROSS **INFINITY**.
"IT SHATTERED **DIMENSIONS** AND BURNED **HISTORIES**.
"IT TURNED **TIME** INTO A **WEAPON**.
"I HAD RECRUITED **FEY TRUSCOTT-SADE**, TAKING HER AWAY FROM HER **OWN** WAR. IN FOLLOWING ME, FEY HAD GIVEN ME THE MOST **PRECIOUS** THING SHE **POSSESSED**...
"HER **TRUST**.
ANY TIME YOU'RE **READY**, DOCTOR...
CHUB!
LISTEN, MATA HARI, YOU CAN'T RUSH **GENIUS**!
VREEE!
"FEY HAD EARNED MANY **NAMES** AS THE WAR PROGRESSED: **'THE SILENT SHADOW'**... **'THE SOLDIER OF THE UNKNOWN'**... **'THE DARK REWARD'**...
"THE DALEKS HAD COME TO CALL HER **'HARUK ZA'**...
"**'THE DEATH OF LIGHT'**.
CHUB! CHUB! CHUB!
"**THE TIME LORDS** WEREN'T FIGHTING ALONE: **THE SISTERHOOD OF KARN** HAD JOINED US IN THE CONFLICT...
OHILA, AREN'T YOU READY **YET?** HOW LONG CAN A BIT OF **HOCUS POCUS** ACTUALLY **TAKE?!**
THE HYTHALA INVOCATION IS **ALIVE**, DOCTOR! **IT** SHALL DECIDE WHEN IT IS **PREPARED**, NOT **US**!
"BUT THE DALEKS HAD THEIR **OWN** ALLIES...

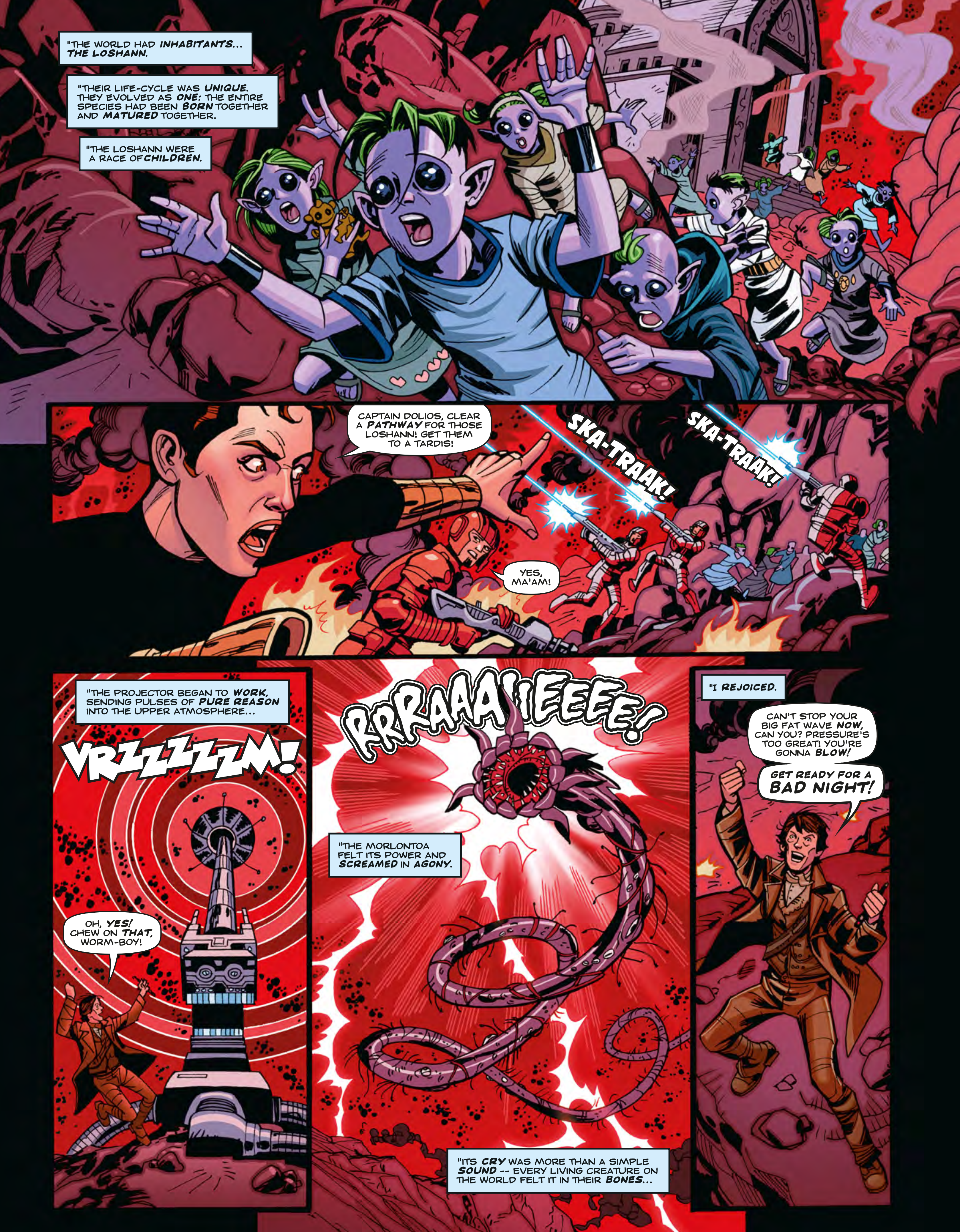

"THE MORLONTOA OF THE SEVENTH SKY WAS AN UNREALITY FORM -- A COLOSSAL OBSCENITY THAT STRETCHED ACROSS DIMENSIONS, DEVOURING ANYTHING IN ITS PATH.
"IT WAS FIRING SPORES AT THE PLANET -- THEY TWISTED THE INTERNAL REALITIES OF PEOPLE AND OBJECTS INSIDE-OUT. ANYTHING THEY TOUCHED WOULD BE TRANSFORMED INTO A MONSTROUS PARODY OF ITSELF.
"THE MORLONTOA WAS BUILDING UP TO A POLLINATION, PREPARING TO RELEASE AN UNREALITY WAVE THAT WOULD WIPE THE PLANET OUT OF EXISTENCE...
SHREEEE!
SHREEEE!

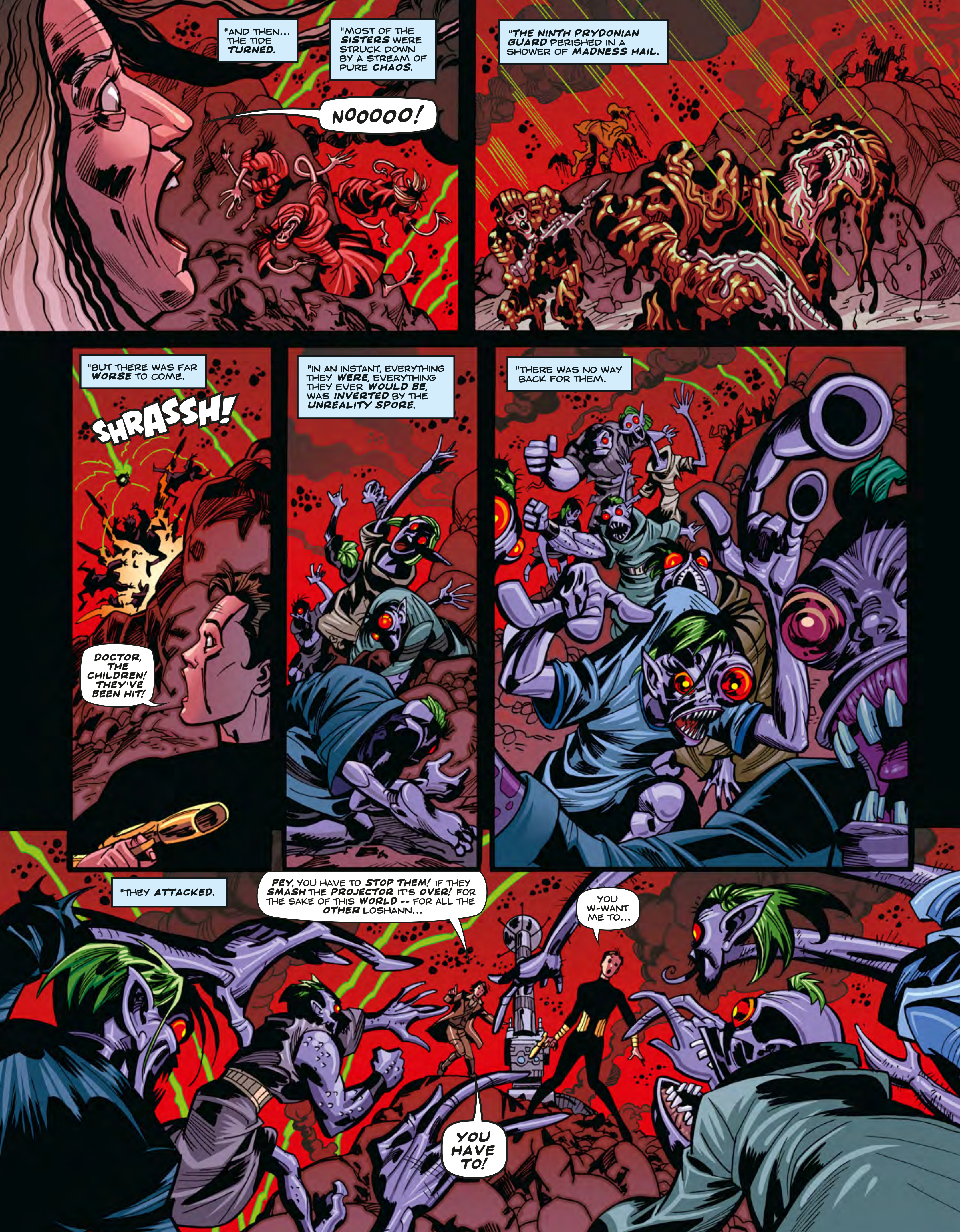

"BUT I HAD A PLAN.
THIS MASTERPIECE OF ENGINEERING IS A QUANTUM-INTRINSIC FIELD PROJECTOR! IT'LL BOUNCE THE UNREALITY WAVE RIGHT BACK AT OLD GRUESOME UP THERE, AND KA-POW! MORLONTOA IS MORLONTOAST!
HOW CAN YOU BE SO CERTAIN?
VREEEEE!

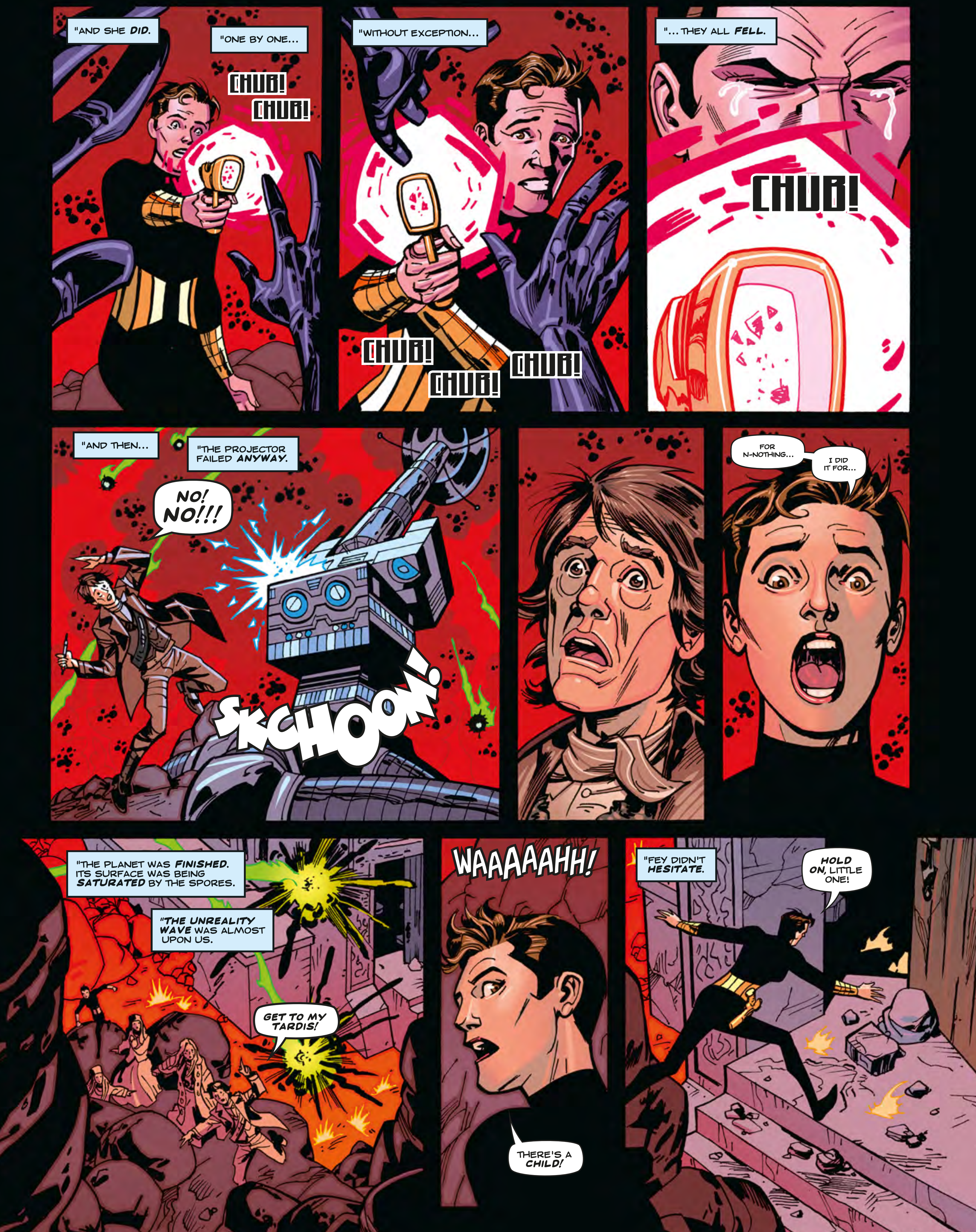

BECAUSE I USED IT TO KILL HIS BIG SISTER LAST MONTH!
JUST KEEP TARGETING THOSE SPORES, PROTECT THE MACHINE, AND, OH, YES...
KEEP ME ALIVE!
CHA-KRAK!
CHUB!

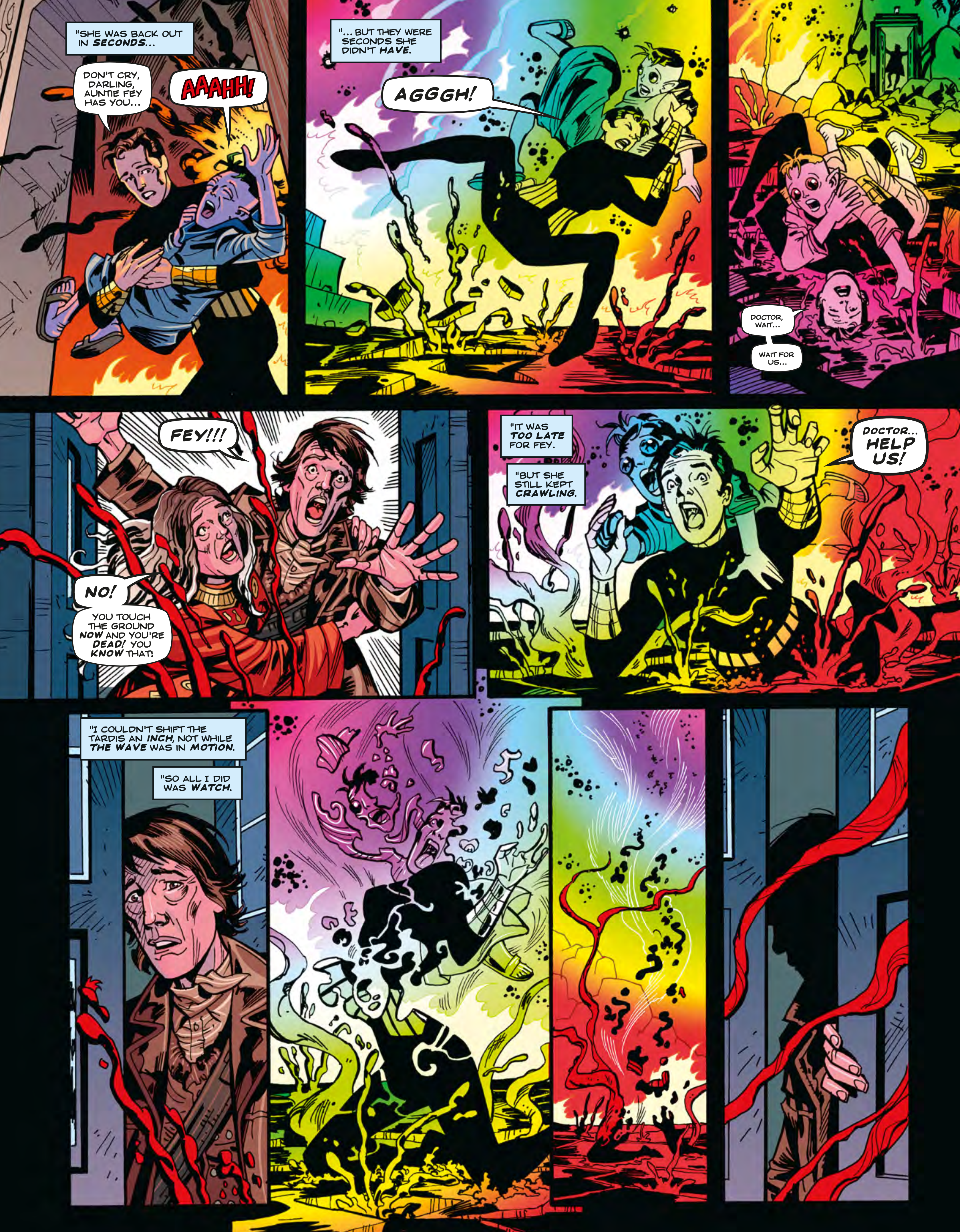

TELL ME, DOCTOR, IF A SPORE HIT YOU, WOULD IT MAKE YOU LESS —
HANDSOME? BRILLIANT? MODEST?
I WAS GOING TO SAY "IRRITATING".

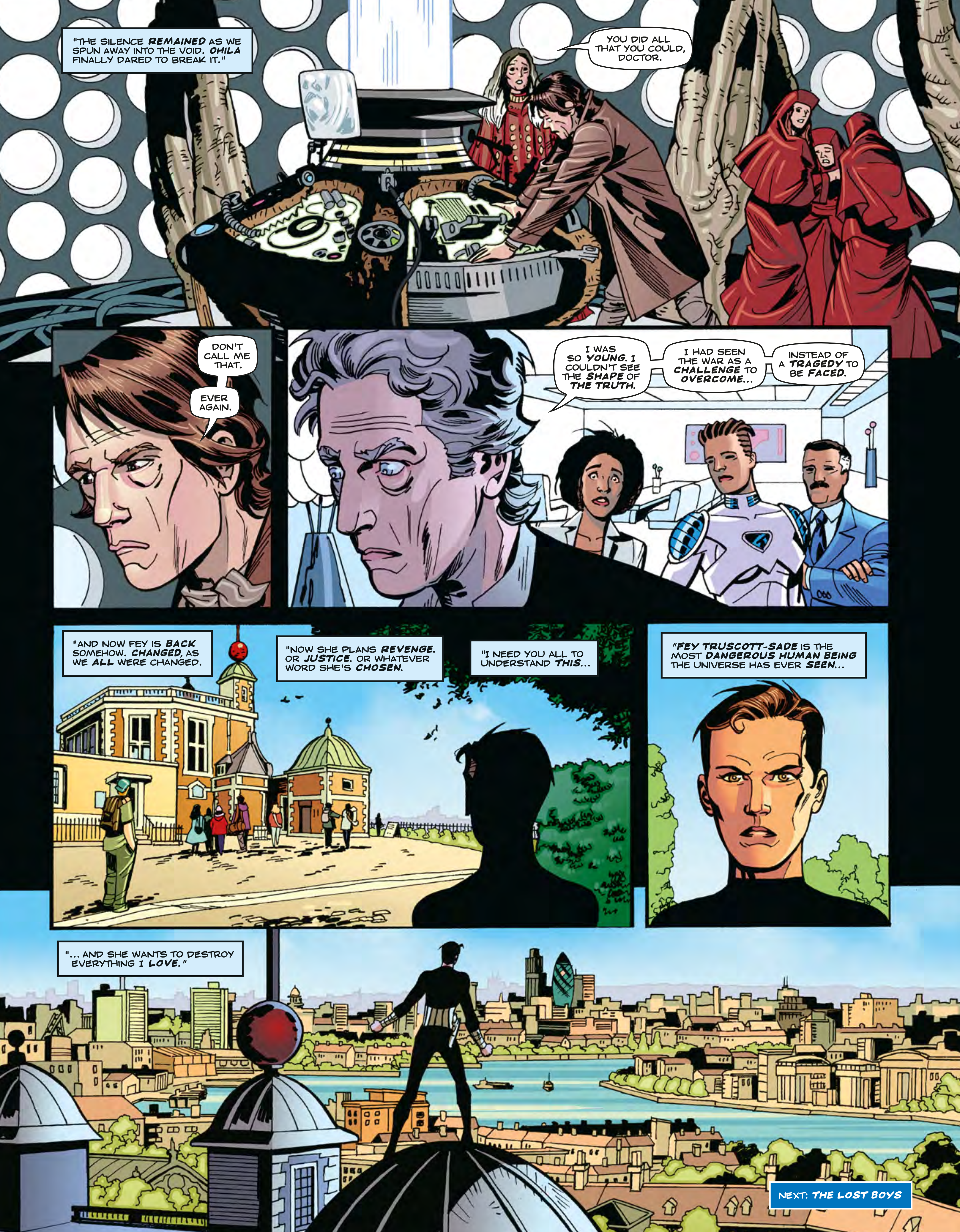

ALMOST THERE! OH, THIS IS GOING TO BE GOOD...
CARE TO EXPLAIN FOR ONCE?
KA-CHOOM!
SHROOM!
"OHILA AND HER SISTERS WERE CRAFTING LIVING SYMBOLS OF STRENGTH AND HOPE.
WE RELEASE THEE, SPAWN OF HYTHALA!
FLY FREE!
"THE SYMBOLS BECAME A BARRAGE, DESTROYING MOST OF THE SPORES NEAR US...
SKRSSSH!
SKRSSSH!
"... BUT THE EFFORT WAS TAKING ITS TOLL.
DOCTOR... WE C-CANNOT SUSTAIN THE INVOCATION FOR LONG...
HURRY...


"THE WORLD HAD INHABITANTS... THE LOSHANN.
"THEIR LIFE-CYCLE WAS UNIQUE. THEY EVOLVED AS ONE: THE ENTIRE SPECIES HAD BEEN BORN TOGETHER AND MATURED TOGETHER.
"THE LOSHANN WERE A RACE OF CHILDREN.
CAPTAIN DOLIOS, CLEAR A PATHWAY FOR THOSE LOSHANN! GET THEM TO A TARDIS!
SKA-TRAAK!
SKA-TRAAK!
YES, MA'AM!
"THE PROJECTOR BEGAN TO WORK, SENDING PULSES OF PURE REASON INTO THE UPPER ATMOSPHERE...
VRZZZZZZM!
OH, YES! CHEW ON THAT, WORM-BOY!
RRRAAAIIEEEE!
"THE MORLONTOA FELT ITS POWER AND SCREAMED IN AGONY.
"ITS CRY WAS MORE THAN A SIMPLE SOUND -- EVERY LIVING CREATURE ON THE WORLD FELT IT IN THEIR BONES...
"I REJOICED.
CAN'T STOP YOUR BIG FAT WAVE NOW, CAN YOU? PRESSURE'S TOO GREAT! YOU'RE GONNA BLOW!
GET READY FOR A BAD NIGHT!


"AND THEN... THE TIDE TURNED.
"MOST OF THE SISTERS WERE STRUCK DOWN BY A STREAM OF PURE CHAOS.
NOOOOO!
"THE NINTH PRYDONIAN GUARD PERISHED IN A SHOWER OF MADNESS HAIL.
"BUT THERE WAS FAR WORSE TO COME.
SHRASSH!
DOCTOR, THE CHILDREN! THEY'VE BEEN HIT!
"IN AN INSTANT, EVERYTHING THEY WERE, EVERYTHING THEY EVER WOULD BE, WAS INVERTED BY THE UNREALITY SPORE.
"THERE WAS NO WAY BACK FOR THEM.
"THEY ATTACKED.
FEY, YOU HAVE TO STOP THEM! IF THEY SMASH THE PROJECTOR IT'S OVER! FOR THE SAKE OF THIS WORLD -- FOR ALL THE OTHER LOSHANN...
YOU W-WANT ME TO...
YOU HAVE TO!


"AND SHE DID.
"ONE BY ONE...
CHUB!
CHUB!
"WITHOUT EXCEPTION...
CHUB!
CHUB!
CHUB!
"...THEY ALL FELL.
CHUB!
"AND THEN...
"THE PROJECTOR FAILED ANYWAY.
NO! NO!!!
SKCHOOM!
FOR N-NOTHING...
I DID IT FOR...
"THE PLANET WAS FINISHED. ITS SURFACE WAS BEING SATURATED BY THE SPORES.
"THE UNREALITY WAVE WAS ALMOST UPON US.
GET TO MY TARDIS!
WAAAAAHH!
THERE'S A CHILD!
"FEY DIDN'T HESITATE.
HOLD ON, LITTLE ONE!


"SHE WAS BACK OUT IN *SECONDS*...
DON'T CRY, DARLING, AUNTIE FEY HAS YOU...
AAAHH!
"...BUT THEY WERE SECONDS SHE DIDN'T *HAVE*.
AGGGH!
DOCTOR, WAIT...
WAIT FOR US...
FEY!!!
NO!
YOU TOUCH THE GROUND *NOW* AND YOU'RE *DEAD!* YOU *KNOW* THAT!
"IT WAS *TOO LATE* FOR FEY.
"BUT SHE STILL KEPT *CRAWLING*.
DOCTOR... *HELP US!*
"I COULDN'T SHIFT THE TARDIS AN *INCH*, NOT WHILE *THE WAVE* WAS IN *MOTION*.
"SO ALL I DID WAS *WATCH*.


"THE SILENCE **REMAINED** AS WE SPUN AWAY INTO THE VOID. **OHILA** FINALLY DARED TO BREAK IT."
YOU DID ALL THAT YOU COULD, DOCTOR.
DON'T CALL ME THAT.
EVER AGAIN.
I WAS SO **YOUNG**. I COULDN'T SEE THE **SHAPE** OF **THE TRUTH**.
I HAD SEEN THE WAR AS A **CHALLENGE** TO **OVERCOME...**
INSTEAD OF A **TRAGEDY** TO BE **FACED**.
"AND NOW FEY IS **BACK** SOMEHOW. **CHANGED,** AS WE **ALL** WERE CHANGED.
"NOW SHE PLANS **REVENGE**. OR **JUSTICE**. OR WHATEVER WORD SHE'S **CHOSEN**.
"I NEED YOU ALL TO UNDERSTAND **THIS**...
"**FEY TRUSCOTT-SADE** IS THE MOST **DANGEROUS HUMAN BEING** THE UNIVERSE HAS EVER **SEEN**...
"... AND SHE WANTS TO DESTROY EVERYTHING I **LOVE**."
NEXT: **THE LOST BOYS**

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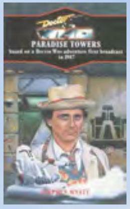
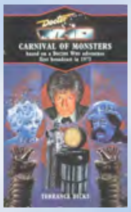
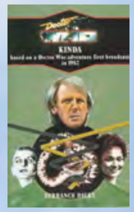

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THE TIME TEAM

Gallifrey

"Why can't you leave me alone?" The Time Team swears not to interfere, only to watch... three episodes set on Gallifrey, home of the Time Lords.

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue's Time Team: Antoinette Belle, Beth Axford, Gerard Groves, Jacob Dudman and Kezia Newson

Once upon a time, Gallifrey had an image problem. So much so that in 2005, when Russell T Davies resurrected *Doctor Who*, he jettisoned the Time Lords and their home world altogether. Gallifrey was destroyed, he decreed. The Doctor is the last of his kind. The Time Lords? All dead. They're better off as mythic and unknowable. Let sleeping gods lie.

Gallifrey, Davies had told **DWM** six years earlier, is "excess baggage". His successor as showrunner, Steven Moffat, was even less forgiving of "that yawn-inducing Gallifrey rubbish. I don't care where the Doctor came from," Moffat declared, "or why he travels around the universe."

Then, of course, both men changed their minds. Davies gave us a glimpse of Gallifrey, in 2009-10's *The End of Time*. By 2015's *Hell Bent*, the Time Lords' rehabilitation was complete, thanks to Moffat – and Gallifrey burned brightly once more, in glorious HD. The Time Lords had come a long way since their TV debut, in the final instalment of 1969 ten-parter *The War Games*, the Second Doctor's swansong serial.

But what's next for Gallifrey? How – and when – might the Time Lords return? **DWM**'s Time Team sets the co-ordinates for 10-0-11-00:02 from Galactic Zero Centre, to hunt for clues...

THE WAR GAMES

EPISODE TEN (1969)

BETH: "I'm so shook. It's really weird to hear this all being said for the first time."

In the TARDIS, the Doctor (**ANT:** "The mop-top! He's so 1969!") is bringing his companions, Jamie (a mid-18th-century Scottish Highlander) and Zoe (a late-21st-century astrophysicist), up to speed: "The Time Lords are an immensely civilised race... We can live forever, barring accidents. And we have the secret of space-time travel. [But] we hardly ever use our great powers. We consent simply to observe and gather knowledge."

GERARD: "They can go anywhere and observe,

Right: Gerard, Beth, Antoinette, Jake and Kezia prepare to watch episodes set on the Doctor's home planet.

but they can't interfere? They're like David Attenborough."
JAKE: "Yeah, but younger."

After nine episodes of dealing with the evil War Lord's diabolical plan to conquer the galaxy, the Doctor had no option left but to call on the Time Lords for help. Now they've summoned him home, to be a witness in the War Lord's trial. The Time Lords, it turns out, are three robed, middle-aged blokes (**BETH:** "I'm already stressed about the lack of women. No offence, guys.") who aren't angry; they're just disappointed.
GERARD: "They're like teachers. Pompous, boring rule-makers. Troughton's the perfect Doctor to introduce them, as he's none of those things. He's like a naughty schoolboy. Pertwee, as brilliant as he is, is a lot more serious and would probably have blended in!"

The War Lord denies the Time Lords' authority, but they find him guilty anyway and wipe him from existence.
JAKE: "Wow."
KEZ: "They're ruthless. It's *great*. It establishes how powerful they are."
GERARD: "They're villains, aren't they?"
ANT: "I'm not sure. They can't seem to decide whether they're immanent or transcendent gods. They fancy themselves as distal observers, but they're acting as judge and jury. MAKE UP YOUR MINDS!"

Now they've a taste for courtroom drama, the Time Lords put *the Doctor* on trial, for meddling in the affairs of other planets (**BETH:** "But he's only meddled in a good way?!"). These are charges he proudly admits.
JAKE: "This is the best speech in all of *Doctor Who*. 'I *am* guilty of interference, just as you are guilty of failing to use your great powers to help those in need.' And it establishes why the Doctor ran away from the Time Lords: they're not just dull, they're also jerks. Stubborn jerks, who can only see their way of doing things."

While the Time Lords (**GERARD:** "Snideygits") consider their verdict, they return Jamie and Zoe to their own times, wiping their minds so that they only remember their first adventure with the Doctor.
BETH: "NO!! That's actually hurt me."
KEZ: "They did a Donna on them. It's so sad. And Jamie's now forgotten Zoe."
JAKE: "This is actually heartbreaking."
BETH: "Genuinely, I feel a bit teary – and I only met them, like, 20 minutes ago!"

GERARD: "And Troughton's face is so expressive. You can actually pinpoint the second when his heart rips in half."

Ant and Beth haven't seen any Troughton episodes before. What do they make of our Pat?
ANT: "I've fallen in love."
BETH: "Me too. He's grandfatherly, adorable and fun. He reminds me of Matt Smith."
GERARD: "I've a feeling Jodie Whittaker's going to be a lot like Pat."
JAKE: "Yes, a warm, funny Doctor who doesn't hog centre stage."
ANT: "He's anxious. He's indignant. We've only just discovered the Doctor's a Time Lord, but he's never appeared more human. He gives a damn, and that means a lot to me. It's important to care about people, and it's not cool to be ambivalent. That's an incredible message."

The Time Lords aren't convinced. They decide that the Doctor will be exiled to Earth (**BETH:** "They're grounding him?!") in the 20th century. Also, they're forcing him to regenerate (**KEZ:** "That's so horrible!"), though he's allowed to choose his appearance (**JAKE:** "Is this where he gets his tattoo?"). He's shown five possible faces. He swipes left on all of them, judging them "too old", "too fat", "too thin", "too young", and "oh, that won't do at all".
GERARD: "Why didn't they make Jon Pertwee one of the faces? Hadn't he been cast yet?"

Er... good question. The BBC had booked Pertwee over three weeks *before* this episode was recorded. Hey, they could have used a pic of actor Ron Moody, too – the outgoing producer's first choice for the Third Doctor.
GERARD: "Yes! How amazing would it be to announce the new Doctor like that? Show all the actors in the running, and the Doctor has to pick."

The impatient Time Lords end up making the choice themselves. "Stop! You're making me giddy," the Doctor cries as he drifts into nothingness. Next stop: forced regeneration.
GERARD: "Holy... wow! I think I really underestimate 60s episodes, because that was *amazing*; just so well put together."
BETH: "I preferred the Time Lords in that than anything else I've *ever* seen them in."
ANT: "I completely accepted and bought into everything. It's retro. It's timeless. It's absolutely awesome. Honestly, I fully loved that episode." →

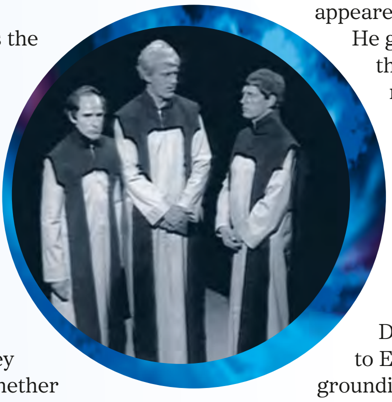
Left: The Team is joined by an action figure of the Second Doctor.

Far left inset: Three Time Lords (Clyde Pollitt, Bernard Horsfall and Trevor Martin) decide the Doctor's fate in Episode Ten of *The War Games* (1969).

Below: The Doctor's regeneration begins as *The War Games* reaches its dramatic conclusion.

Bottom left: Jamie (Frazer Hines), Zoe (Wendy Padbury) and the Doctor (Patrick Troughton) realise that their time together is nearly over.

Bottom right: Kez is impressed with Patrick Troughton's final episode.



Above left: The President (Llewellyn Rees) appears in the Panopticon in Part One of *The Deadly Assassin* (1976).

Above right: Antoinette with the Team’s “crispy Master” action figure.

Below right: The Doctor (Tom Baker) sets his sights on the President…

Below left: The Master (Peter Pratt) manipulates the Time Lords from his secret lair on Gallifrey.

THE DEADLY ASSASSIN

PART ONE (1976)

→ We jump forward seven years, to the Doctor’s next trip to Gallifrey. He’s now in his fourth incarnation, prone to opening narration, and getting prophetic visions in which he assassinates the President, in the Panopticon (the main chamber of the Time Lord citadel, the Capitol). Philosophy student Ant’s ears prick up…

ANT: “It’s called the Panopticon? So it’s a prison? That figures. And knowing what we know about the Time Lords being observers…”

The name ‘Panopticon’, meaning ‘all-seeing’, was coined by Jeremy Bentham – the English philosopher, not the co-founder of the *Doctor Who* Appreciation Society – for his revolutionary prison design; so arranged that all parts of the interior are visible from a single point. But the rest of the Team is distracted by the TARDIS’ wood-panelled control room…

GERARD: “It’s beautiful.”

JAKE: “I actually love it.”

BETH: “I don’t. I’m sorry, the TARDIS is supposed to look space-y. This looks like your grandma’s bedroom.”

JAKE: “I bet it smells damp, though.”

The TARDIS lands outside the Capitol. Castellan Spandrell, head of the Chancellery Guards (Gallifrey’s police force), gives orders for the machine to be impounded and its occupant arrested. But the Doctor escapes (**BETH:** “Huh? Why are the Time Lords suddenly incompetent?”) and infiltrates the President’s resignation announcement by stealing a Time Lord’s ceremonial robes.

ANT: “Status and rank are *everything* on Gallifrey. The Doctor puts on some coloured robes and it completely transforms how he’s able to move through the arena.”

KEZ: “And they’ve got chapters and cardinals – so many religious parallels. Or… is it Harry Potter?”

ANT: “If the Doctor, Jamie and Zoe were Harry, Ron and Hermione – which they definitely were – *this* is full-on Hogwarts.”

Well, a dark, hooded figure with a disfigured face *is* lurking in the shadows…

JAKE: “Is that Davros?”

ANT: “It’s Voldemort.”

BETH: “No! WAY! It’s the crispy Master!”

Gerard and Kez knew – they’ve seen this episode before (**GERARD:** “Crispy Master terrified me as a kid.” **KEZ:** “Crispy Master makes everything better”) – and Beth’s read about him on Wikipedia, but Ant and Jake aren’t buying it.

ANT: “Wait, WHAAAT? *That’s* the Master?!”

JAKE: “It can’t be. He’s got Tom Baker’s eyes.”

BETH: “Thank God he’s here, though. Without crispy Master, this episode’s just a load of old men making small talk. I miss the old Gallifrey. The black-and-white Gallifrey. The mysterious Gallifrey.”

JAKE: “These 70s Time Lords are dull. They’re not intimidating or dangerous, and the Doctor’s no longer the rogue element.”

KEZ: “It’s a school reunion. He even calls one ‘old boy’. It’s a gentlemen’s club.”

GERARD: “That’s what the BBC was like in the 70s.”

BETH: “Are there *any* women?”

We don’t see a single female character in *The Deadly Assassin*. (The only other serial to hold this dubious distinction is 1965’s *Mission to the Unknown*.)

KEZ: “Heh. I *think* this might fail the Bechdel test.”

JAKE: “Technically, all Time Lords are gender fluid, so…”

KEZ: “Tom Baker is amazing, though. Everything about his performance is so alien, and you believe it.”

GERARD: “He’s such an icon. It’s hard to be objective about his performance.”

In the Panopticon, the Doctor has spotted a staser rifle on the gallery railings. He charges up there. As the President enters, the Doctor takes aim and… fires!

JAKE: “What the –?”

ANT: “Huh? I don’t understand why Tom Baker pulled that trigger.”

GERARD: “He’s hypnotised, right?”

JAKE: “A million per cent, yes.”

BETH: “It’s an amazing cliffhanger, but it took way too long to get there.”

JAKE: “That episode was poor. It desperately needed a companion.”

BETH: “Yes! Imagine Sarah Jane seeing Gallifrey…”

JAKE: “Imagine her seeing the Doctor with a gun pointed at the President! Elisabeth Sladen would have made this episode a hundred times better.”

KEZ: “Elisabeth Sladen could make *any* episode a hundred times better.”

HELL BENT (2015)

BETH: "I'm going to tell you all now, I love Clara to bits. Look at her – she's so pretty! I'm actually tearing up."

In a Nevada diner, the Twelfth Doctor is telling a story to a complete stranger. The stranger looks and sounds like his long-time companion Clara Oswald, but it can't be; she died a couple of episodes back. On "space Glasgow", or so his story goes, a "gang boss" wanted the Doctor dead…

KEZ: "You know you're getting older when the Time Lords get younger."

This is Time Lord President Rassilon's sexy, young firing squad. They're about to execute the Doctor in the Gallifreyan desert. Except…

ANT: "The firing squad are like, 'Nah.' This whole 'BLEEP the police' moment is delicious. It's the Doctor versus the government, harking back to the Troughton episode, but this time he's got the military on his side."

BETH: "I love these Time Lords. Malachi Kirby [Gastron]'s my fave."

KEZ: "You just think he's hot."

BETH: "Okay, not *just* that. They do look cool, though. We're a long way from *The Deadly Assassin*."

GERARD: "But I wish we'd stop cutting back to the diner. It slows it down."

BETH: "You're *so* wrong. Those are my favourite bits. I love Clara. I would watch her, literally, make a soufflé. In real time."

Back in the desert: "Get off my planet," the Doctor orders. With that, the President's fired into space.

GERARD: "Rassilon's a bully. And if there's one thing the Twelfth Doctor's best at, it's standing up to bullies."

ANT: "More of this, please. Make the Time Lords bullies. Make them corrupt."

KEZ: "If we've learnt nothing else today, it's that we really enjoy the Time Lords when they're proper gits – or really hot."

In the Capitol, the Doctor uses an extraction chamber to retrieve Clara from the instant before her death. The Time Lord General objects, but the Doctor shoots him, forcing him to regenerate.

JAKE: "It's payback for *The War Games*."

KEZ: "I don't believe he'd shoot a Time Lord. Not even for Clara."

BETH: "I do. He loves Clara that much. She jumped into his time stream. She's met all his incarnations."

The Doctor and Clara flee to the Cloisters deep beneath the Capitol, steal a TARDIS and pop to the end of the universe to meet the immortal Me.

ANT: "The cinematography's incredible. The bits in the diner are gorgeous. Gallifrey's never looked better. The Sisterhood of Karn are awesome. I like how they swoop in just to watch the Time Lords screw things up. But can I be honest? I haven't got a clue what's going on."

It's quite simple: the Doctor and Me (**ANT:** "And now Arya Stark's involved?!") are theorising on the identity of 'the Hybrid'. Prophecies foretell that the Hybrid will stand over the ruins of Gallifrey… any… moment… now…

JAKE: "I'd buy the Hybrid thing more if it were the Time Lords mixed with Daleks."

BETH: "The Hybrid's the Doctor and Clara. They, literally, just said."

KEZ: "But that's not the definition of a hybrid?!"

Just in case, though, the Doctor and Clara play Russian roulette with a neural block, a Time Lord gizmo that wipes memories. He loses, and forgets Clara, so she dumps him in Nevada, near a diner…

ANT: "I'm welling up. This is *beautiful*. But I've no idea what's happening."

KEZ: "The best thing about *Hell Bent* is watching Peter Capaldi and Jenna Coleman. Together, they're perfect."

JAKE: "I wish he'd smile, though. Just once. The Doctor's been gagging to get home for ages, but he's spent all episode on Gallifrey sulking."

GERARD: "Aren't we all like that when we go home?"

The question is, post-*Hell Bent*, is there anything left to do with Gallifrey?

JAKE: "It definitely has a lot of potential."

ANT: "Yeah, it's such a rich world. But I don't think it should be brought back *yet*."

BETH: "Bring it back one day, but some time in the future. For the 60th anniversary."

GERARD: "Imagine Jodie going to Gallifrey. With Bradley Walsh!"

ANT: "I'd be so happy."

GERARD: "But have it as the old boys' club once again."

EVERYONE: "YES!!!"

ANT: "Imagine *The Deadly Assassin*, but with Jodie rocking up instead. All that 'old boy' stuff, then she comes storming in."

GERARD: "Make the Time Lords creepy and corrupt –"

KEZ: "Or old and dull."

GERARD: "– then throw Jodie and Bradley into the mix. Perfect!"

KEZ: "I'm so ready for that." **DWM**

Top: Rassilon (Donald Sumpter) tries to persuade his firing squad to kill the Doctor (Peter Capaldi) in *Hell Bent* (2015).

Above left: The Doctor takes aim at the Time Lord General (Ken Bones) as the horrified Clara (Jenna Coleman) looks on.

Above right: The Doctor is oblivious to the true identity of the diner waitress.

Left inset: Rassilon tries to bully Gastron (Malachi Kirby) into following orders.

Below: Gerard, Beth, Antoinette, Jake and Kezia discuss their trips to Gallifrey.

Next issue: Beth, Gerard, Kez, Luke and Sam 'think of the children'.

The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The Vampires of Venice

The Doctor gives Amy and Rory a romantic pre-wedding treat – a trip to 16th-century Venice...

Feature by **ALAN BARNES**

Despite a great many cuts made in post-production – the most significant of which are detailed elsewhere in this *Fact of Fiction – The Vampires of Venice* exceeded its 45-minute timeslot by a whopping three minutes, 11 seconds. Among those cuts, a Doctor speech from the end of the first scene set in boatbuilder Guido's house, in which he explained why he hoped the five creepily toothsome girls he'd not long before met in the House of Calvierri really were vampires: "I've met vampires. Essentially they're just humans that have been transformed. So underneath, there's still a human thought process. There's logic, ritual, stuff I can deal with."

He has met vampires, of course – of the traditional, Hammer horror kind in *State of Decay* (1980), of the water-dwelling Haemovore variety in *The Curse of Fenric* (1989), and of the drinking-blood-through-straws Plasmavore type in *Smith and Jones* (2007). *The Vampires of Venice* revels in having its cake and eating it: yes, its monsters may be aliens, but they still bite human beings to make them like themselves; yes, a quirk of their perception filters means they can't be seen in mirrors; yes, their deep-sea origins have made them vulnerable to bright sunlight. They don't turn into bats – but still, shape-shifting alien bats had featured in writer Toby Whithouse's earlier *School Reunion* (2006), another story about carnivorous monsters running a human school...

It wouldn't be fair to label *The Vampires of Venice* a remake for that reason, though – since any connoisseur of vampire films could tell you that the nightie-wearing vampire girls of the Calvierri School could have stepped right out of the mildly notorious Hammer effort *Lust for a Vampire* (1971), also set in a select all-girls school. Some things never die.

FIRST BROADCAST: 8 May 2010

Venice, 1580 – where boatbuilder Guido asks to have his teenage daughter Isabella admitted to a select school, so she may better herself...

00m 37s "I believe protecting the future of one's own is a sacred duty," school signora Rosanna Calvierri (Helen McCrory) tells widower Guido (Lucian Msamati). Which is the villain's scheme given away, most artfully, in her very first speech... as we'll see.

01m 53s Rosanna has agreed to admit Guido's daughter Isabella (Alisha Bailey) – but with Guido gone, Rosanna's son Francesco (Alex Price) bares piranha-like fangs! Price had not long before guest-starred as 1980s ghost Gilbert in the third episode of the first series of *Being Human*. Helen McCrory had not long before played the mother of another wholly rotten son – as Death Eater Narcissa Malfoy, mother of Draco, in *Harry Potter and the Half-Blood Prince* (2009) and *Harry Potter and the Deathly Hallows* (2010-11).

Leadworth, 2010 – where Rory Williams' stag night is interrupted when the Doctor bursts out of his fake cake 'surprise' (and not diabetic stripper Lucy).

02m 30s The *Vampires of Venice* follows on from the end of *Flesh and*

Above: Two of the vampires of Venice attack! Gabriella Wilde played the vampire with blonde hair.

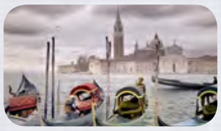
Opposite page above right: The doomed Isabella (Alisha Bailey) is forced into the canal.

MATT SMITH
KAREN GILLAN
DOCTOR WHO
THE VAMPIRES OF VENICE
BY TOBY WHITHOUSE

Stone (2010) – in which Rory's fiancée Amy Pond (Karen Gillan) had attempted to snog the Doctor (Matt Smith). Hence the Doctor's revelation that Amy is a "great kisser", which meets with a shocked silence from the assembled stags: "Funny how you can say something in your head and it sounds fine," he says – whereupon Matt Smith takes an audible breath, possibly in anticipation of his next line, cut from the end of the scene: "Could someone help me get out of this cake?"

Flesh and Stone ended with a shot of Amy's bedroom clock ticking over to 26 June 2010 – ie, the date of Amy and Rory's wedding. Since Rory (Arthur Darvill) mentions "getting married tomorrow" when he leaves an answerphone message for his bride-to-be, the Doctor must have travelled back in time an hour or two to be here (presuming that Rory hasn't lost all track of time – which, under the circumstances, is entirely possible).

Meanwhile in the TARDIS, an extra scene featured in the *Complete Fifth Series* DVD/ Blu-ray set, fills in the intervening moments for the Doctor and Amy – when Amy learns that she isn't the first attractive young woman to travel with the Doctor...



05m 28s The Doctor has brought Amy and Rory "somewhere romantic": Venice! In the readthrough script, dated 20 November 2009, Amy surveyed the scene: "Hmm, so... gondolas... canals instead of streets... are we in... *Venice*, by any chance?" Either Venice or London in 2060, replied the Doctor – then, after a beat, added: "Probably shouldn't have told you that..." At which point, we were supposed to be given an unusual POV (point of view) shot of the trio: "From under the water, something is watching them..."

06m 57s Psychic paper has placated an Inspector (Michael Percival) checking for visitors "what might bring the plague" – since Venice is under quarantine, according to the advice of Signora Calvierri. "I heard the plague died out years ago," says the Doctor. Just three years ago, in fact: between 1 July 1575 and 28 February 1577, a total of 46,271 Venetians succumbed to an outbreak of bubonic plague (aka the Black Death).

Outside the House of Calvierri, the Signora's girls set out on a promenade. The Doctor and friends watch as Guido fails to draw the veiled Isabella away.

08m 31s Finding Guido in a side street, the Doctor accounts for his not knowing about the Calverri school, on the grounds that it's his first day in Venice."It's OK," he begins – leading into a line cut in post-production: "I've got my medical thingy... Ah, I gave it away..." Originally, Guido waved his hand, as if to say 'forget it' – "You don't have the plague any more than I do" – then began to stomp off. On screen, we see the Doctor raise his hand as he jumps off the steps and saunters over – actions that would appear to have accompanied another cut line: "I'm guessing this is the same *Rosanna* Calvierri that's got everyone worked up about the plague."

09m 33s In the courtyard of the House of Calvierri, Rosanna is "hydrating" thirstily when Francesco informs her of Guido's attempt to grab Isabella. Francesco fears discovery: "I mean, we've already converted more than enough. Surely it's time to introduce them to my brothers?" Eventually, we'll learn that Francesco has 10,000 alien brothers in the city canals, so even if the Calvierri school contained as many as 100 pupils, each 'wife' would have to be shared between 100 husbands. Which can't be "more than enough", can it?

> **"Hmm, canals instead of streets... are we in... Venice, by any chance?"** AMY POND

"If it's more you want, let me take the girls into the city tonight," says Francesco. "We could –" he begins. Could what? Could "scoop up a hundred souls", in fact – but the end of his line was lost.

In the readthrough script, the scene ended when Rosanna asked who had tried to take the girl. "I don't know. A father," replied Francesco – causing Rosanna to show a 'twitch of a smile'. "It's always the fathers," she said.

10m 05s Cuts were made to Amy and Rory's side-street discussion about what Amy's been up to on her travels. As recorded, it opened with Rory saying how he'd last seen Amy "this morning" – but when did she last see *him*, he wondered? "You lose track," she told him. →

Essential Info

▶ After *School Reunion* (2006), writer Toby Whithouse had gone on to create a fantastical series of his own for BBC Three. *Being Human* (2008-13) incorporated much of the vampire lore overturned in this, his second *Doctor Who* adventure – initially titled *Vampires in Venice*.

▶ *The Vampires of Venice* was shot in tandem with *Vincent and the Doctor* (2010), also directed by Jonny Campbell. Recording began on Wednesday 25 November 2009, with the Bowls Inn on Bowls Terrace, Caerphilly, providing the venue for Rory's stag night (it's now a Tesco Express). With recording in modern-day Venice deemed impractical, the production decamped to Trogir in southern Croatia – its architecture developed over 377 years of Venetian rule, from 1420. Locations utilised between Monday 30 November and Thursday 10 December included the Quayside/South Gate area, Petars Place, Romeo Square, plus Cathedral Square and the Katedrala Sv Lovre/Cathedral of St Lawrence itself, which stood in for the House of Calvierri. The Calvierri jetty scenes were shot in the nearby resort of Pantana.

▶ Back in Wales, the throne room and transformation room scenes were among those recorded at Atlantic College, part of St Donat's Castle at Llantwit Major, between Wednesday 16 and Friday 18 December. The main Guido's house scenes were recorded alongside 'Church in Auvers' scenes for *Vincent and the Doctor* between Thursday 7 and Friday 8 January 2010 at Llancaiach Fawr Manor near Treharris. Tunnel sequences were recorded at Caerphilly Castle the following day; basement and bedroom scenes were shot at Castell Coch on Monday 11 January. Finally, a minimal crew recorded several plate shots of Venice itself, to be digitally merged into various Trogir sequences, on Saturday 13 February.

▶ *The Vampires of Venice* ranked 167th (out of 241) in **Doctor Who Magazine**'s 'First 50 Years' poll of 2014.

Above right: The main cast assembles.
Above left: The production was partly recorded on location at Trogir in southern Croatia.

→ "A few weeks ago...? Couple of months maybe..." That, according to stage directions, winded Rory – 'like a blow to the stomach'. It's worth pointing out that Amy's opening speech in *The Time of Angels* (2010), about how the Doctor had "promised [her] a planet next", strongly suggested that the pair had not enjoyed any 'missing' off-screen adventures between the end of *The Eleventh Hour* (2010) and now (unless their flight to Rory's stag do had been very significantly interrupted). So Amy's "couple of months" could have been read as a continuity error... or as Amy being deliberately cruel to Rory, alas.

Then, after Amy told Rory she knew she'd be coming back, he countered with, "That isn't an answer" – then sighed, and popped the all-important question: "Do you... I mean, do you even *want* to get married anymore?" Which is why Amy 'looks away', as directed, before Rory continues, "He was right..." – she's actually ducking that crucial question!

10m 56s Francesco watches Amy and Rory pass by... then follows a flower seller (Gabriejela Palinic, uncredited) to a dark alley. Originally, Francesco soliloquised, "All the goods of their world laid out before us, and what do we do? We 'wait'" – then smiled 'a dark smile' before setting off after the girl (named 'Bianca' in the script).

11m 18s Summoned by the flower seller's scream, Amy and Rory return to find the fanged Francesco standing over the girl, who has puncture marks in her neck. Stage directions originally required two women to be at the mouth of the alley when Amy and Rory arrived: 'Still screaming, they point to something at the other end...' Despite being caught in the act, Francesco was openly contemptuous of the Venetian bystanders: 'Francesco makes a move forward and everyone flinches... He grins. They're so frightened of him... He charges and the people scatter back.'

12m 44s Having sonicked his way into a cellar beneath the House of Calvierri, the Doctor encounters five creepy girls in nightdresses... whose image isn't reflected in a wall mirror. "You're like *Houdini*!" exclaims the Doctor, after the illusionist Harry Houdini (1874-1926) – some of whose meetings with the Doctor were mentioned in *Planet of the Spiders* (1974), *Revenge of the Cybermen* (1975), the stage play *The Ultimate Adventure* (1989) and the animated serial *Dreamland* (2009). This explains how the Doctor knows that Houdini was/will be "shorter" than the girls – all of whom should, therefore, stand taller than 5 foot 5.276 inches.

"I'll ask you again, Signor. Who are you?" chorus the vampire girls (Gabriella Wilde, Hannah Steele, Elizabeth Croft, Sonila Vieshta, Gabriela Montaraz) – where just one of them was scripted to speak, hence their use of the first person. The Doctor skips straight to telling them to check out his library card – omitting his original, recorded-but-cut explanation: "Ah. Yes. Pizza delivery. Ten inch... beef... gymkhana. For Rosanna Calvierri. But it's half an hour late, so I'll knock off a Euro. Plus I ate it."

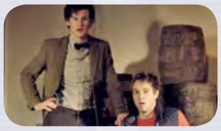
Estée Lauder model Gabriella Wilde – the blonde vampire girl – is now more familiar as heiress Caroline Enys, née Penvenen, in *Poldark* (2016-present).

Toby Whithouse's plan to have a fish creature emerge from the canal was vetoed early, on grounds of cost.

When the girls bare their fangs, the Doctor retreats.

13m 51s The Doctor and Amy are reunited beside a canal. Excitedly, they compare notes: "Vampires!" exclaims Amy; "In Venice!" murmurs the Doctor. Together, therefore, they speak the episode's working title out loud.

14m 14s The Doctor has brought Amy and Rory to Guido's house; a map of 'Venetia' is unfurled for their perusal. Guido points out a large building in a square beside a major bend in the Canal Grande/Grand Canal, indicating that this is the House of Calvierri; in fact, it's San Giacomo di Rialto, said to be the oldest church in Venice, dating from before 1152. The map *doesn't* show the famous Ponte di Rialto/Rialto Bridge, which connects the north-western and south-eastern banks of the canal from just beneath San Giacomo – which is entirely correct for the period, since the original timber bridge had collapsed in 1524, and its stone-built replacement wasn't completed until 1591.



14m 57s The Doctor has vetoed Amy's plan to enter the school as a pupil, so she might open a trap door leading up from a tunnel beneath... but he's less keen on Guido's alternative: to blow their way in using barrels of stolen gunpowder. "Look, I have a thing about guns and huge quantities of explosive," he begins – which led into another cut line. "Can we just, you know, keep our powder dry on that one?" he said – then sniggered to Amy. "'Powder'. See what I did there?"

16m 57s With the Doctor having now agreed to Amy's plan, Carlo the steward (Simon Gregor) has brought "gondola driver" Rory and his "sister" Amy before Rosanna, since the psychic paper has supposedly shown him references from the King of Sweden – at this moment, John III (1537-1592).

18m 21s Accepted into the school, Amy has been shown into an extravagant dormitory,

DOUBLE TROUBLE?

On arrival in Venice, the Doctor checks his watch to confirm the date: it's 1580, so he's in no danger of running into Venetian-born adventurer Giacomo Casanova (1725-98), to whom he owes a chicken. The Casanova namedrop was a very late addition – seemingly inserted as a nod to the fact that Smith's precursor David Tennant had been cast as the Doctor following his appearance as the eponymous roué in Russell T Davies' BBC Three serial *Casanova* (2005). Which Doctor wagered that chicken with Casanova, though? Because if it were the Tenth, might he and the youthful Giacomo have met – sometime in the mid-1700s, say – after being mistaken for one another?

Above: David Tennant as the famous womaniser in *Casanova* (2005).

Left: In *The Christmas Invasion* (2005) the Doctor (David Tennant) finds a familiar costume... perhaps one that Casanova may have worn?

MATT SMITH
KAREN GILLAN
DOCTOR WHO
THE VAMPIRES OF VENICE
BY TOBY WHITHOUSE

and met Isabella... to whom she immediately gives away her covert intent, because (as stage directions underlined) 'Amy's wearing [Isabella's] dress', so she could hardly do otherwise.

Isabella goes on to describe how she's been subjected to mysterious procedures that cause sunlight to burn her skin – but their dialogue was cut short. Isabella told Amy that her old life was "getting so small and distant", but she thinks she had a father: "I think I saw him today..." Amy told Isabella that she'd met her father, who misses her. By way of reply, Isabella said only, "We're going to die here" – and: "The way she says that, the simplicity and the conviction, makes Amy shudder."

19m 16s Night has fallen. Guido transports the Doctor and Rory by gondola through a canal – another truncated sequence. Originally, the picture cut to under the water, as the gondola passed overhead... showing Rory's hand, where he'd dipped it over the side. Guido warned Rory not to do so – "You never know what's down there" – and, back beneath the surface: "We start rushing through the water towards his hand..." Rory yanked his hand back, and Guido told the Doctor: "You hear stories."

As planned, Amy opens the trap door... but is caught by Carlo. Taken to the green-lit transformation room, Amy's strapped into a chair. The psychic paper didn't fool Rosanna; baring fangs, she bites Amy's neck. Having exited the tunnel, the Doctor and Rory flee the vampire girls...

24m 03s Rosanna tells Amy they'll drink her until she's dry – adding, in the readthrough script: "You are so deliciously wet you see." Then they'll fill her with their blood – changing her. Amy's response is to kick Rosanna's abdomen – connecting with an electronic device, and causing Rosanna's human features to flicker out: "Like her face was a film projected on a screen, and suddenly the reel has ended..."

25m 20s While Rosanna and her servants confront the Doctor and Rory, Isabella releases Amy. In a cut line, Isabella reassured Amy that, despite being bitten: "It was only the beginning. They didn't put their blood into you."

25m 51s The same Caerphilly Castle tunnels traversed by the Doctor and friends had previously featured in the *Sarah Jane Adventures* serial *The Eternity Trap* (2009).

Aided by the Doctor's ultraviolet lamp, Amy and Rory escape – but the Doctor is electrocuted when he goes back for Isabella, caught when she recoiled from the sunlight outside.

27m 25s Forced off a jetty into a canal, Isabella is dragged underwater by unseen bitey things – unseen, since Toby Whithouse's plan to have a fish creature emerge from the canal was vetoed early, on grounds of cost.

Then Rosanna reaches to dip her hand in – causing Francesco to tell her to change her form, lest his brothers think they're being fed twice. In the readthrough script, she did exactly that: "Rosanna pulls out the little control pack. It shorts – she hits it – it works. She flickers back into her true hideous form, but then flickers back into her human shape." (Lost to another budget cut, perhaps?)

28m 17s The Doctor confronts Rosanna in her throne room – having deduced that she's from the planet Saturnyne, although *how* he came to this conclusion isn't stated. But there's clearly a gap in the timeline of the plot, because he's been fully restored from the unconscious state we left him in. Presumably he's worked out Rosanna's planet of origin based on Amy's description of her real form, given to him off screen.

Rosanna, he's concluded, is using a perception filter – mentioned several times before in the series, ever since the Tenth Doctor placed one on his fob watch in *Human Nature* (2007).

The aliens, we learn, fled the Silence through a crack in space and time – of the type first encountered by the Doctor in Amy's bedroom in *The Eleventh Hour*. The full history of the cracks, and the Silence, won't be fully revealed until *The Time of the Doctor* (2013).

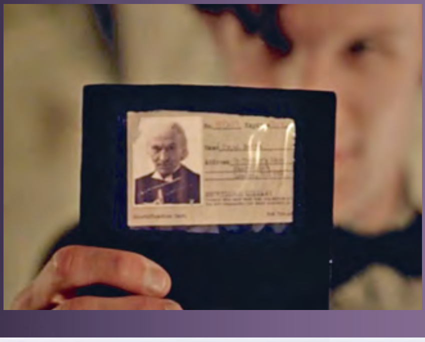
30m 01s "Saturnyne was lost," says Rosanna. Annoyingly, however, she neglects to reveal →

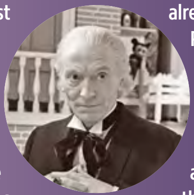
Opposite page top: Francesco (Alex Price) goes out for a bite to eat.

Above: Rosanna Calvierri (Helen McCrory).

JOHN SMITH

At 12m 55s, the Doctor gives the vampire girls a flash of his Shoreditch Library card – number 87389, expires one November, issued to Dr. J. Smith of 76 Totter's Lane, London EC1. It bears a passport-sized photograph of the First Doctor (William Hartnell) around the time of *The Celestial Toymaker* (1966) – which is odd, since he'd long before departed the Totter's Lane junkyard, as seen in the episode *An Unearthly Child* (1963). On screen, we didn't hear the alias 'Dr John Smith' used before companion Jamie McCrimmon (Frazer Hines) applied it to the Second Doctor (Patrick Troughton) in *The Wheel in Space* (1968). So how come the First Doctor was already using said alias? Perhaps he'd borrowed it from the stage name employed by the Hon Aubrey Waites, as lead singer with John Smith and the Common Men – the beat combo that his granddaughter Susan (Carole Ann Ford) had been a fan of, back when the pair of them had lived out of that Shoreditch scrapyard...?





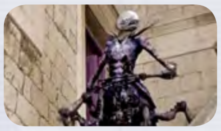
Left: The Doctor's library card shows the face of his first incarnation.

Above: The original publicity photo of the Doctor (William Hartnell) from *The Celestial Toyroom*, the first episode of *The Celestial Toymaker* (1966).

→ the name given to her species – and nor was it given anywhere in the script, meaning sources differ on the spelling: 'Saturnyns'? 'Saturnynians'? **DWM** prefers 'Saturnynes', as per *Doctor Who: The Encyclopedia* (BBC Books, 2011 edition). But what if they're all wrong? At the top of this scene, the Doctor addresses Rosanna as "Sister of the Water" – but could it be that this isn't a title, and that the inhabitants of Saturnyne described themselves simply as '[The] Sisters and Brothers of the Water'?

After proposing that the Doctor could help her build another Saturnyne, Rosanna urges: "I need an answer, Doctor..." On the face of it, this is a continuity error; he'd introduced himself by name in a line cut from the top of this scene. But Amy had cried out "Doctor!" just before Rosanna bit her (at **22m 22s**); and yet more cut dialogue, described below, implied that she already knew about his specific role in the Time War. So perhaps, after learning he comes from Gallifrey, she's simply put two and two together...?

31m 03s The Doctor rejects Rosanna's proposed "partnership" – but a very significant chunk of dialogue was excised before Rosanna calls for Carlo. "I shouldn't be surprised. After all, you let your own people die," Rosanna told the Doctor. "I did all I could," he insisted. "At the *time*, no doubt," she agreed. "But what of every day, hour, minute, since?" With "measured calm", he told her: "Things happen. The cards are dealt in a certain way. You can't go back and change the rules because you don't like the outcome. You mourn. You live." Rosanna was unimpressed, thinking this: "A speech you have, no doubt, repeated to yourself many times." Which explains why, after Carlo arrives, she tells him: "I will bend the heavens to save my race, while you... *philosophise*." The "bend the heavens" bit will prove crucial to the Doctor's later deduction of Rosanna's plan, meaning it couldn't be cut – but nothing on screen justifies her sneering use of "philosophise".



32m 02s With the Doctor having departed, Rosanna descends into the courtyard when her perception filter, damaged by Amy, begins to glitch. It doesn't affect Francesco or the assembled girls, so evidently each of them is wearing a perception filter of their own – as will later be proven when Francesco's is accidentally deactivated, just before he leaps on Rory (at **40m 04s**). Rosanna will live to regret not thinking to exchange her faulty filter for one of the girls', however – as she might easily have done, here and now.

32m 35s Back at Guido's, the Doctor uses his sonic screwdriver to determine that Amy is "fine", despite Rosanna's bite – which is odd, because surely he should have done that shortly after coming round, following his electrocution? (Perhaps he's double-checking.)

Let's not forget poor Guido, since the Doctor is returning from having learned that Rosanna had Isabella executed: as recorded, the scene opened with the Doctor hugging Guido, while the latter wept.

Also cut: Rory's insistence that since there were no vampires in his time, Rosanna's plan must have failed. The future "doesn't exist yet", the Doctor told him: "Jump in the TARDIS now, go to 2010, chances are you've got a squid as home secretary." This would have been entirely consistent with a significant scene in Part Two of *Pyramids of Mars* (1975), in which the Fourth Doctor (Tom Baker) showed companion Sarah Jane Smith (Elisabeth Sladen) the ravaged Earth of her time created if they didn't stop the alien god Sutekh in 1911.

33m 21s What's Rosanna going to do, wonders the Doctor? Originally, he continued: "Give everyone an umbrella? ONE BIG UMBELLA OVER THE CITY! No, that's stupid. Forget I said that."

Rosanna is planning to sink Venice in order to make it habitable for her 10,000 male children... and the female humans she's made into compatible mates.

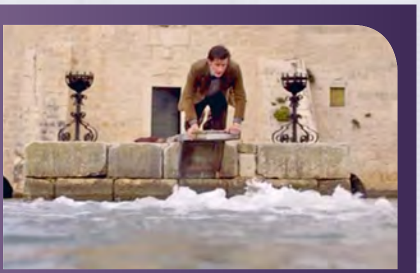
35m 03s The vampire girls attack via the window – prompting the Doctor to issue the unscripted exclamation: "Blimey, fish from space have never been so buxom!"

The girls are destroyed when Guido blows up them, and himself, with his gunpowder cache. But four of their number (namely Elizabeth Croft, Gabriela Montaraz, Hannah Steele and Sonila Vieshta) would rise again... at the Royal Albert Hall, as part of *Doctor Who at the Proms* (first broadcast in full on BBC Three on Friday 10 September 2010).

37m 32s Rosanna has activated a switch concealed in the arm of her throne – conjuring up a violent storm; and so, having ordered Amy and Rory back to the TARDIS, the Doctor has gone to confront Rosanna. Stage directions described how the door "bursts open" to reveal: "The Doctor, framed in the doorway, like the wrath of God."

Originally, Rosanna asked, "Shouldn't you be dead?" (Which explains the Doctor's odd

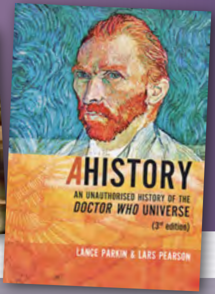
BITEY FISH THINGS



A whole scene was excised following Rosanna's (apparent) demise, showing the Doctor and friends en route to the TARDIS. Amy asked the Doctor what they were going to do about all the "bitey fish things" in the canal: "We can't just leave them swimming around Venice." The Doctor said they'd "drop 'em off" at a suitable planet. How, wondered Rory? "Remember when you were a kid and you'd win a goldfish at a funfair and they'd give you a little plastic bag to carry it home?" replied the Doctor. "Nothing like that. NOW THEN..." he continued, changing the subject. As well he might, because he must realise that transporting 10,000 giant-sized alien piranha things by TARDIS to another planet would be incredibly difficult and largely pointless – since without "compatible" females, the Saturnyne boys will all eventually die, on Earth or any other world. The only question is, how long does a Saturnyne live?

Set in the 23rd century, Eighth Doctor audio adventure *The Stones of Venice* (Big Finish, 2001) features web-footed gondoliers who intend to make the city their own when it finally sinks. Lance Parkin and Lars Pearson's *Ahistory: An Unauthorised History of the Doctor Who Universe* (Mad Norwegian Press, 2012 edition) states that "it's the subject of fan-conjecture" that "somehow" the Saturnynes became those gondoliers' progenitors. So perhaps the Eleventh Doctor has already guessed this...?

PAUL McGANN
DOCTOR WHO
THE STONES OF VENICE


AHISTORY
AN UNAUTHORISED HISTORY OF THE DOCTOR WHO UNIVERSE
(3rd edition)
LANCE PARKIN & LARS PEARSON

Above: The Doctor (Matt Smith) witnesses Rosanna's apparent demise.

MATT SMITH
KAREN GILLAN
DOCTOR WHO
THE VAMPIRES OF VENICE

phrasing a few exchanges later, when he says: “Shouldn’t I be dead, hmm?”)

38m 32s Meanwhile, Francesco has followed Amy and Rory to a side street. As scripted, Amy and Rory jostled, trying to block Francesco’s path to the other – prompting Francesco to say: “Don’t squabble. I’ll get you all eventually.”

38m 50s “This way, you big, stupid, great SpongeBob,” Rory tells Francesco – after the idiot sea sponge protagonist in the Nickelodeon cartoon *SpongeBob SquarePants* (1999-present).

"I told you, you can’t go back and change time. You mourn, but you live." THE DOCTOR

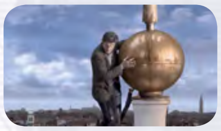
39m 25s Rory goes on to goad Francesco with a broom – prompting Francesco to draw his sword. Alas, the sound dubbed over their clash is the sound of steel-on-steel, not the sound of steel-on-wooden-broomstick-handle.

Francesco shifts to alien form as he leaps to kill Rory – but Amy uses her compact to direct a ray of sunlight onto Francesco, causing him to explode.

41m 18s After their post-near-death-snog, Amy and Rory re-enter the House of Calvierri. In the readthrough script, they passed by Rosanna, too, as she made her exit via the courtyard. Stage directions called for Rosanna to fix Amy “with a cold and contemptuous stare”, then bare her fangs as she glided away.

41m 52s As the storm reaches its height, the Doctor fixes his gaze on Rosanna’s technologically augmented throne. As originally conceived, this led into a sequence designed to illustrate the inner workings of the Doctor’s mind... not entirely unlike similar sequences designed to illustrate the inner workings of the Great Detective’s mind in the then-forthcoming *Sherlock* (2010), co-created by then-*Doctor Who* showrunner Steven Moffat. Stage directions had the Doctor turning to look at cables running along the side of the wall: “We move in on his face. Close, very close. The noise around him starts to fade. We pick out the sound of his breathing... His two heartbeats. The blood rushing through his veins... We have entered a calm pocket in time and space, the world of his mind. He studies the wires, his eyes darting about, impossible calculations tumbling through his brain...” Then a smile – “Gotcha” – and the sound snapped “back to normal”.

To reroute control of the storm from the throne to the “secondary hub”, the Doctor scales the bell tower, opening the golden globe on top to adjust the mechanics inside...



44m 06s The storm dissipates instantly. A subsequent scene, in which the sodden Doctor joined his friends in the square below, was cut. “How did you do that?” asked Rory. “The storm needed elements to feed on, so once the system had re-routed authority to the generator, I cut off its food supply,” explained the Doctor. “You turned it off, basically,” said Amy. The Doctor protested otherwise until Rory piped up: “Uh, guys, what about Rosanna?”

44m 36s On her private jetty, Rosanna finds her failing perception filter has jammed, meaning she can’t resume her natural form – so she removes her gloves, corset and skirt before approaching the bubbling water. Which, on the face of it, is completely nonsensical: we’ve already seen that her clothing was illusory, so there’s nothing to shed. (Or is there...?)

44m 51s The Doctor arrives. “I told you, you can’t go back and change time. You mourn, but you live,” he tells Rosanna. He didn’t tell her anything of the sort, though – the speech he’s referring to was cut. (See above, at **31m 03s**.)

45m 29s Hoping that the death of her species will continue to weigh on the Doctor’s conscience, Rosanna jumps into the water, and is consumed by her sons... or so it seems. Wait, though: since the perception filter was attached to Rosanna’s illusory skirt, perhaps removing her outer clothes represented her detaching the device from herself – maybe in the hope that if she can get far enough away from it, the illusion will disappear? Because if that were the case, the boys in the canal would surely have recognised their mother...

Is it possible, then, that the ‘Sister of the Water’ survived, right under the Doctor’s nose? After all: that bubbling water became very calm, very quickly...

45m 50s “Next stop, Leadworth Registry Office,” declares the Doctor, as he leads Amy and Rory back to the TARDIS. Properly, pedantically, births, marriages and deaths are recorded in a ‘register’ office. Then: “Maybe I can give you away,” the Doctor proposes. As scripted, he continued: “Assuming that’s how you get married in Leadworth. Maybe you just put a tourist in a wicker man” – referencing a pagan sacrificial tradition now most familiar from the cult movie *The Wicker Man* (1973).

Amy asks Rory to stay with her and the Doctor in the TARDIS, “for a bit”. Rory agrees.

46m 45s As Amy enters the TARDIS, Venice falls under a strange silence. Rosanna’s ominous voiceover, borrowed from her speech about having seen “Silence, and the end of all things”, was dubbed over in editing – presumably to echo voiceovers likewise dubbed over the final moments of *The Beast Below*, *Flesh and Stone* and *Cold Blood*, elsewhere in the 2010 series. **DWM**

Opposite page top: The vampire girls try to enter Guido’s house via the window.

Left: Amy (Karen Gillan), the Doctor and Rory (Arthur Darvill) at the end of a long day.

FURTHER INFO

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DOCTOR WHO
THE COMPLETE FIFTH SERIES

Vortex Manipulator

Our guide to creating a vortex manipulator is all you need to cosplay a 51st-century Time Agent. Get ready for some "cheap and nasty time travel"...

Feature by
CHRISTEL DEE

The vortex manipulator is a pretty nifty piece of tech. Contained within an elegant, leather-covered wristwatch-like gadget, it offers the user the ability to time travel at the flick of a button. Using it might rip holes in time, but let's not worry too much about that.

Along with Time Agent Captain Jack Harkness, the gadget made its *Doctor Who* screen debut in 2005's *The Empty Child.* When the Doctor abandoned Jack on board a space station in the year 200,100 in *The Parting of the Ways* (2005), Jack tried to use his vortex manipulator to travel to the 21st century. However, because the gadget was damaged, he ended up in the mid-19th, forced to live through Earth history. During this time, Jack worked for Torchwood – and even got his own spin-off series.

Series 1 of *Torchwood* was broadcast in 2006, and by its second series in 2007 I was eager to cosplay Captain Jack Harkness. He is one of my favourite characters. I love his charm, wit, heroism, strong sense of justice, unforgettable one-liners and ability to flirt with anything. And I thought he looked majestic on screen, strutting about in that huge great coat of his. I wanted to be as cool as him.

So, I went out and bought a long, blue woollen coat from a charity shop, made my own lapels out of felt and sewed on some shiny gold buttons. I had long hair at the time so I got myself a short, brown wig and spray-painted a toy pistol black so I could pose with it at conventions. I also made his silver earpiece from pen lids, a couple

FACT

The Tenth Doctor thought the vortex manipulator was a very primitive form of time travel, describing it as a "space hopper" compared to his "sports car" TARDIS.

of watch batteries and an earphone bud which I spray painted and finished off with a blue LED light.

However, the outfit simply wasn't complete without a vortex manipulator. It is possible to buy a toy version of this prop, but it's very expensive, not to mention a little small for adults. So I embarked upon making a bespoke one myself.

I bought two leather-cuff bracelets in Camden Market to cut up and reassemble: one to make the strap and the other for the cover. I made the control panel using plastic from a ring binder which I spray painted silver. It turned out really well and I proudly took it to London Comic Con, along with my completed Captain Jack outfit, where I met up with other *Doctor Who* and *Torchwood* cosplayers.

I've worn the costume many times, including at The Hub – an unofficial convention for *Torchwood* fans which took place some years ago. I went to several Hub conventions and every time I had a lot of fun meeting other *Torchwood* cosplayers, sharing outfit tips and recreating the publicity photos. As this convention took place in a hotel, we also had to opportunity to meet the guests; they would often drink in the bars with us and come along to the discos in the evening. By the end of the weekend, you really felt like you'd got to know them. It was a really relaxed and friendly atmosphere.

I've seen some incredible fan-made vortex manipulators at conventions and online. Some have crafted theirs from real leather to look like the prop seen on screen. I've used brown PVC with a leather effect for this article and have assembled it all using hot glue but, if you have the patience, you can adapt the tutorial and use real leather with needle and thread for a more authentic look. Of course you can adapt the design too – you could add cogs and pressure gauges for a steampunk look.

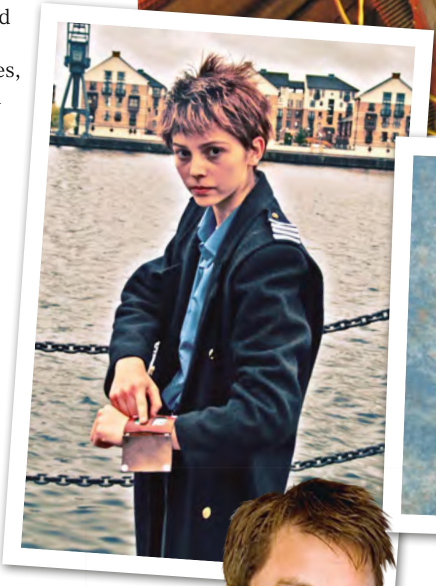
What we're going to do here is very low-budget and should take no more than an hour or two – which is perfect if you have a convention or fancy-dress party coming up and need to make something last-minute. So if you like your time travel "cheap and nasty" – as Missy once said – have a go at making your own. Our super-easy step-by-step guide will help you on your way to becoming a fully equipped Time Agent! →

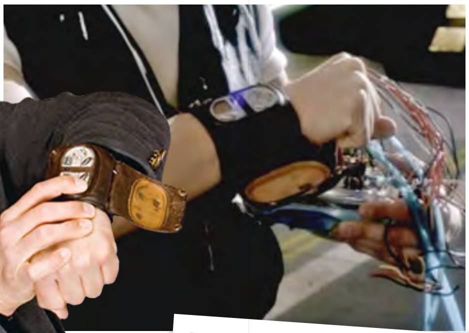
FACT

A vortex manipulator also has the following functions: communication between users, listening to radio broadcasts, projection of holograms, tracking life signs, acting as a beacon and remote teleportation.

FACT

Despite its strong association with Captain Jack, a vortex manipulator has also been used by the Eleventh Doctor, Clara Oswald, Captain John Hart, River Song and Missy, to name a few.





Opposite page: Christel Dee with her home-made vortex manipulator.

Opposite page inset: Captain Jack Harkness (John Barrowman) sets his vortex manipulator in the Torchwood Hub.

Above: Captain Jack aboard his ship in *The Empty Child/The Doctor Dances* (2005).

Far left: A young Christel cosplays Captain Jack.

Left: Christel poses for a photo with Gareth David-Lloyd (who played Ianto Jones) at *Torchwood* convention The Hub.

Below left: Captain Jack's vortex manipulator in *The Parting of the Ways* (2005).

Bottom left: Captain Jack in *Torchwood*.

Bottom right: Christel meets John Barrowman.

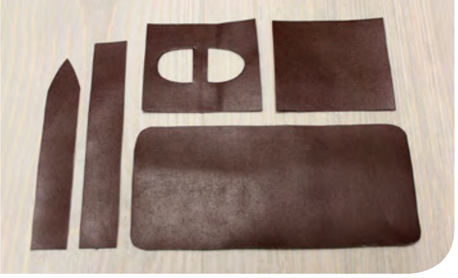
COSPLAY Vortex Manipulator

YOU WILL NEED

- brown pleather (PVC) or thin leather
- cardboard
- silver, blue, gold and black Sharpie pens
- a glue gun and glue sticks (or needle and thread)
- one-inch wide gold bar buckle

Tips on where to find stuff

All of the above materials should be available from a good craft shop. Alternatively you can purchase them online from eBay or Amazon.

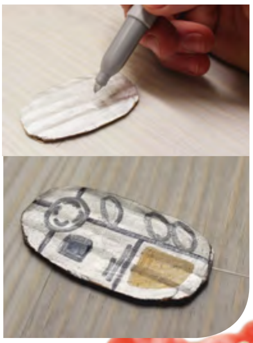


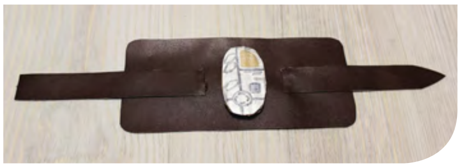
Step 1

Cut a 7"x 3" piece of brown pleather or leather and round off the edges. Next, cut two 3" x 2.6" pieces. On one of these, cut two 1" x 0.8" mirrored 'D' shapes. Then cut a 1.5" x 5.5" piece and a 1.5" x 5" piece. Give the shortest one a pointed end – these will be the straps.

Step 2

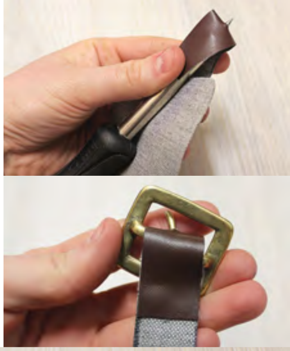
Cut a 1.5" x 2.5" oval from the cardboard. Colour it in silver Sharpie and leave it to dry. Then draw on the detail with the other Sharpies.





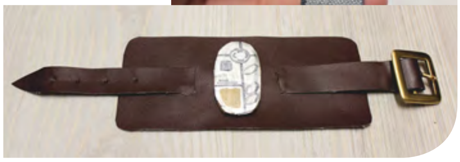
Step 3

Glue the silver oval to the centre of the largest piece of pleather then glue the ends of the straps to each side, leaving a gap of about half an inch.



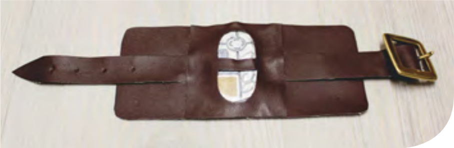
Step 4

Pierce a hole in the non-pointy strap and feed the buckle through. Glue the strap down on the other side. Pierce a few holes in the pointy strap.



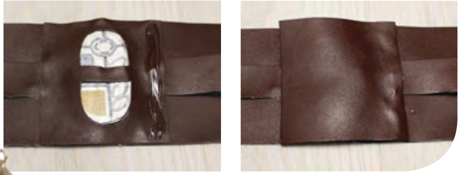
Step 5

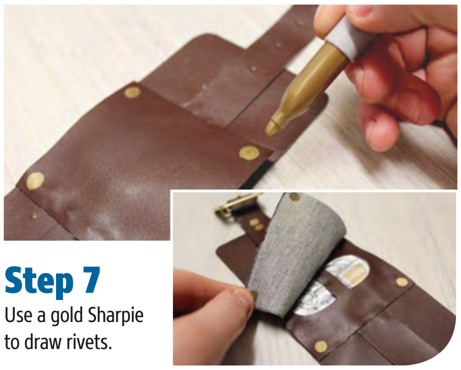
Glue the piece with the D-shaped windows over the cardboard oval.



Step 6

Apply a line of glue along the end of the D-shaped window, facing the buckle, and attach the final piece of pleather.



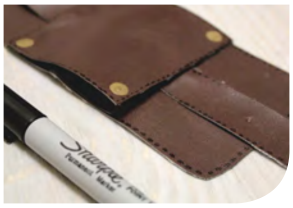


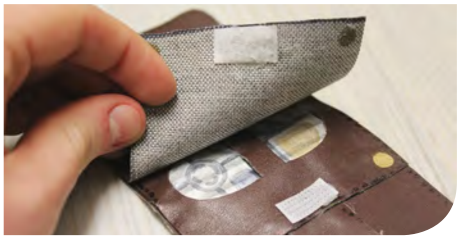
Step 7

Use a gold Sharpie to draw rivets.

Step 8

If you haven't sewn yours, use the black Sharpie and draw dashes around each leather piece to create fake stitches.



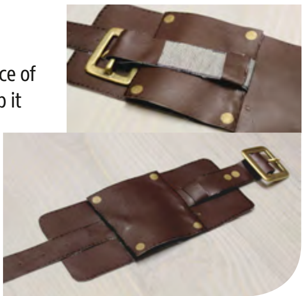


Step 9

Add a small piece of Velcro under the cover to keep it shut.

Step 10

Cut a 0.5" x 2.5" piece of brown material, wrap it around the buckle end of the strap and glue. This is to keep the pointy end of the strap tucked away when you're wearing it.



To complete the look...

If you want to cosplay Captain Jack, pair the vortex manipulator with brown boots, grey trousers, a blue shirt, grey braces and a dark-blue trench coat. Alternatively, you can cosplay Missy, Captain John Hart or River Song – or be a unique Time Agent and wear your own clothes! **DWM**

Right: The Doctor (David Tennant), Captain Jack (John Barrowman) and Martha Jones (Freema Agyeman) use Jack's vortex manipulator to return to Earth in *The Sound of Drums* (2007).

Far right: Missy (Michelle Gomez) wearing her vortex manipulator in *The Magician's Apprentice* (2015).

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Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Brand-new adventures for the Fourth Doctor and Leela, and a bittersweet finale for Jago & Litefoot...

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

It's amazing how easily a privilege becomes a right; how quickly we take the most impossible things for granted. Tom Baker has now recorded more than 50 stories for Big Finish – that's more adventures than he had on the telly – so the arrival of another four ought to be no big deal, right?

And then you hear him pop up in the green room interviews, bright of eye and bushy of tail at 84 years young, announcing, "It's Tom Baker here, Doctor Who" – just as he would have done to boggle-eyed children in the street in 1978. And he's not even talking in the past tense. After all these years, Tom actual Baker, immortal hero of Saturday teatimes, is still in the business of being Doctor Who. Let's all take a moment to think about that, shall we?

TOM BAKER • LOUISE JAMESON • JOHN LEESON
BBC
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SERIES 7: VOLUME 2
BIG FINISH WE LOVE STORIES

Tom never misses an opportunity to rhapsodise about how much he loves the gig. "I don't think I have ever been happier than working here at Big Finish on these utterly preposterous stories, played with fantastic brio," he beams. (You can't see him of course. But you know he's beaming.) And what better demonstration of this glorious preposterousness than the moment when Louise Jameson, in the middle of recalling her performance in a Steven Berkoff play about "the Jewish grieving process", suddenly interrupts herself to ask: "Can you hear the monsters roaring in the background?"

Said roaring is in the service of *The Shadow of London*, where it should be noted that, by *Doctor Who* standards at least, preposterousness is kept on a relatively low heat. Landing in the capital in the 1940s, the Doctor and Leela find the streets eerily deserted, and what few people there are appear to have been sent straight from chirpy central casting – all chin-chins and topping weather.

Clearly, all is not what it seems, and it's no real surprise when this 'London' quickly runs out of road to reveal not the Home Counties, but distant, snow-capped mountains. But just as both the Doctor and the listener are starting to suspect we might

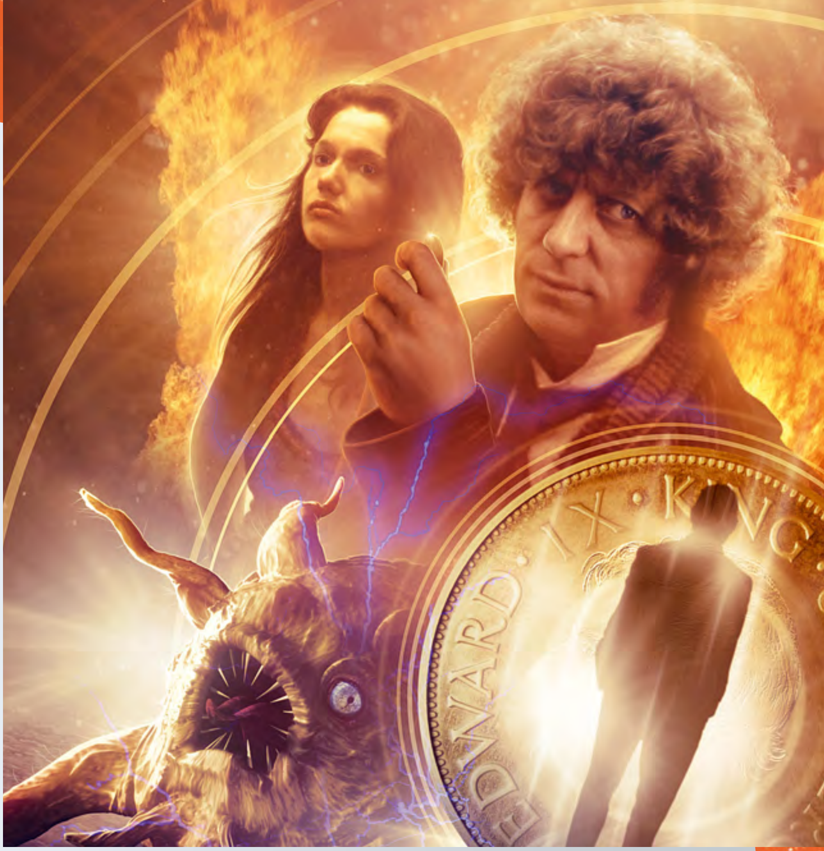
Reviewed this issue

- ***The Fourth Doctor Adventures: Series 7, Volume 2***
  (featuring the Fourth Doctor and Leela)
  RRP £25 (CD), £20 (download)
- ***Jago & Litefoot Forever***
  (featuring Jago, Litefoot, the Sixth Doctor and Leela)
  RRP £16.99 (CD), £14.99 (download)

Available from bigfinish.com

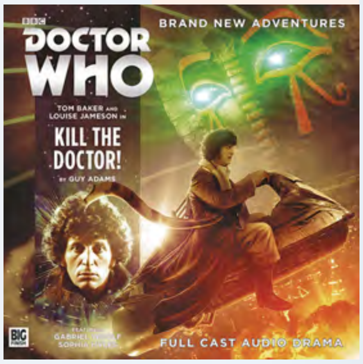
be in for a rerun of 1975's *The Android Invasion*, in which an English village was faithfully recreated on an alien world, writer Justin Richards swerves the story in a more interesting direction.

It's a wartime spy thriller, essentially, with a scientific experimentation plotline that recalls *Captain America* and, in particular, *Frankenstein*. As such, that monster we heard roaring in the background isn't really a monster at all, but the tragic product of what the Doctor angrily calls "a charnel house of science".



Right: Leela (Louise Jameson) and the Doctor (Tom Baker) visit a shabby hotel in *The Bad Penny* by Dan Starkey. Art by Anthony Lamb.

Bottom: Louise Jameson as Leela.



Richards doesn't shrink from the grim realities of the period: there's a reference to the scientific techniques having been developed in the concentration camps, and the script is strong on the morality, or otherwise, of war, and its ability to make good men do bad deeds.

It's an atmospheric story, and an elegantly simple one, the mystery unfolding with a graceful logic, without the need for knotty, involved explanations. For my money, it ranks among the Fourth Doctor's finest hours, in any medium.

The Bad Penny marks the scripting debut of Dan 'Strax' Starkey, and his screen alter-ego would be pleased to know he discharges his duties with honour.

This time, we're in London proper, the TARDIS landing on present-day Earth (which is 1977, keep up) after getting snagged in a tear in in the fabric of space-time.

The Doctor and Leela trace the source of the problem to the Cross Keys Hotel, a shabby pile of peeling paint and mock-flock wallpaper that also happens to be the epicentre of a highly volatile temporal nexus, which is not a complaint you often read on TripAdvisor.

The cunning spider at the centre of this web is the mysterious Lord Tulip, played with waspish relish by the late – I was going to say great, but it seems too timid a word – Keith Barron in a manner that recalls Tony Beckley's immortal Harrison Chase.

As Nicholas Briggs, the story's nimble director, points out, there's more than a whiff of *Sapphire and Steel* about the scenario. But Starkey, who cites *Fawlty Towers* and *Rising Damp* among his inspirations, also imbues the script with the comic spritz of late 70s *Who*.

As an actor, it's probably no surprise he enjoys playing with language, from Edwin, the hotel porter who has fallen through time from 1832 and declaims in a florid, cod-Dickensian vernacular, to the Doctor rhapsodising about the analogue charms of "Merryweather's Tempest Prognosticator".

Our hero – who is variously mistaken for a caretaker, an environmental health inspector and that most 1970s of occupations, a polytechnic lecturer – strides through all this with his usual bamboozling charm. Always one to play to the gallery, Tom Baker clearly adores it when the script has at least one foot in the music hall. It's roaring good fun for the rest of us, too.

Doctor Who was rarely nakedly political back in the day (though that didn't stop a forest of academic texts emerging from redbrick media studies departments arguing otherwise). *Kill the Doctor!*, however, is a satire with a capital, neon-lit S – the cautionary tale of a society in thrall to social media technology that's being used to manipulate everything from what people wear to how they vote. So all credit to Guy Adams, who wrote this script several years before anyone had even heard of Cambridge Analytica, or properly considered the idea that Facebook could sway elections. Visionary sci-fi in the truest sense.

Kill the Doctor! is a satire with a capital S – the cautionary tale of a society in thrall to social media.

Its political scope is wider than that, too. On the Earth colony of Drummond, money talks, and an entire underclass of the left-behind (as represented by the homeless Kendra – a terrific performance by Eleanor Crooks) has been frozen out by the spiralling cost of living. This prompts Leela to say: "A tribe should be as strong as its weakest member," shortly before attempting to start a revolution by leading a raid on a supermarket.

Okay, so it's not subtle, but her simplistic warrior code at least provides a legitimate excuse for framing such arguments with the solemn certainty of a student agitator. Maybe that's no bad thing (though it does put her at odds with the Doctor, who takes more of a nuanced, Centrist Dad position).

If this all sounds a bit dry and dusty, it isn't – Adams' leavens the earnestness with a ready wit, not least the Doctor's delightful opening riff on the 'good' kind of shops (to wit: junk shops, book shops, charity shops, cheese shops and – but of course – baker's shops). But dust may be all that's left after the villain of the piece is finally revealed...

Sutekh the Destroyer (for it is he) is the perfect 'monster' for audio, in that he's always either sitting down or, in this case, lacking any kind of corporeal form at all, instead selling →

→ all his power and latent menace through Gabriel Woolf's utterly chilling death whisper.

Unfortunately, Sutekh is currently a bit embarrassed on the whole 'bending entire worlds to his will' front. In fact he can't work at all without a decent WiFi connection. "This doesn't seem your sort of thing – fashion, celebrity gossip," teases the Doctor. And it's true that placing Sutekh in a futuristic milieu of shopping malls and flying, rocket-powered Boris Bikes lacks his usual operatic, Gothic splendour. But it's not long before he's rewriting the city in his own image, skyscrapers and slums alike transforming into shining golden temples, ushering in *The Age of Sutekh*.

This final instalment, also scripted by Adams, gifts guest star Sophia Myles a vividly dramatic moment in which, as Sutekh's puppet vessel, she is forced to order her guards to fall on their swords in order to satisfy his lust for blood sacrifice. It also boasts that rarest of things, a triumphal cliffhanger, in which our man subverts Sutekh's apocalyptic catchphrase by declaring "I am the Doctor – and I bring the gift of life to all humanity!" (It's a moment that put me in mind of the Ninth Doctor's punch-the-air grandstanding at the end of 2005's *Bad Wolf*.)

The problem is the threat level never really gets out of the green after that, and it's fair to say Sutekh doesn't entirely emerge from proceedings with his dignity intact. Though perhaps it's worth a bit of reputational damage for the glorious moment when he solemnly reveals his true form to Leela: "How do I look?" he preens. "Like a horse in a dress," she replies. Well you did ask.

Also, there's an extent to which it doesn't really matter *what* Sutekh's doing: simply being able to enjoy Gabriel Woolf's soft susurrus of doom – "I am the cold dark heart at the centre of your lives, the snake choking round the throat of the universe" – on your morning commute is pleasure enough (and something else we probably shouldn't be too quick to take for granted).

Right: Christopher Benjamin and Trevor Baxter revived their partnership from *The Talons of Weng-Chiang* (1977) in the popular Big Finish series *Jago & Litefoot*. Trevor passed away in July 2017.

CHRISTOPHER BENJAMIN • TREVOR BAXTER
FROM THE WORLDS OF
DOCTOR WHO
JAGO & LITEFOOT
JAGO & LITEFOOT FOREVER
BIG FINISH

Part mystery story, part eulogy, it's a witty, moving tribute to friends both absent and present.

Jago & Litefoot Forever is a beautiful, bittersweet coda to one of *Doctor Who*'s most cherished partnerships.

Written and recorded following Trevor Baxter's death last year, it finds Henry Gordon Jago (Christopher Benjamin) reminiscing in his cups about his many adventures with the estimable Professor George Litefoot.

Paul Morris' script, with its deliberate echoes of Powell and Pressburger's *A Matter of Life and Death*, folds J&L's greatest hits and scenes from the cutting-room floor into an intriguing new tale that also finds room for cameo appearances by Colin Baker's Sixth Doctor and Louise Jameson's Leela.

Part mystery story, part eulogy, it's a witty, moving tribute to friends both absent and present. As a bonus, the story comes packaged with both acts of Jonathan Barnes' exceptional *Jago & Litefoot Revival*, an equally touching meditation on our redoubtable heroes' enduring bromance that made **DWM**'s pick of the best Big Finish releases of 2017.

"Dear Trevor's departed the world, and one's a little upset by that," says Benjamin in the bonus material, as thoughtfully understated as Jago is magniloquent.

Elsewhere, Tom Baker's thoughts are also turning to questions of mortality (but then, what's new? He's been obsessed with death for at least 80 years). "Of course, I'm getting very near *the* big finish," he twinkles mischievously. "But we won't talk about that."

Indeed we won't. Far better to accept that some heroes just live forever. **DWM**

Talking Book

Men of War
(featuring the First Doctor, Steven and Sara) **Written by** Justin Richards
Read by Peter Purves **RRP** £10.99 (CD)

Available from BBC Audio

August 1916. The world is in the grip of war, and Captain Mark Steadman is living under harsh conditions on the front line in France. Men are deserting, but when Steadman witnesses a comrade being pulled down into the mud, he knows something more sinister is happening. How does this connect to the arrival of three civilians and their strange blue box? And why is the old man concerned that the Somme offensive is yet to begin?

Men of War is the first in a linked trio of audio original stories set during the First World War. Writer Justin Richards places this spooky tale during the events of television story *The Daleks' Master Plan* (1965-66). The events of that epic are liberally referenced, and the Doctor's eventual solution to the horror he encounters in the trenches is reliant on an element of that story.

Peter Purves is on excellent form as narrator, but curiously his TV role of Steven Taylor is not the point-of-view character – that distinction goes to Steadman, which is slightly unsettling as we're so used to Purves providing the companion's viewpoint.

There's more than a flavour of classic ITV drama *Sapphire & Steel* here, from the sinister, restrained tone, to the presence of time as a primal, temporal force. For a story that deals with big world events in the background, the climax is low-key and peppered with exposition, but still retains that sense of creeping horror that Richards establishes from the start.

AN ORIGINAL AUDIO ADVENTURE
READ BY PETER PURVES
BBC
DOCTOR WHO
MEN OF WAR
WRITTEN BY JUSTIN RICHARDS

The Doctor, Steven and Sara depart quickly after the resolution, leaving a confused Steadman in their wake as they return to an exciting adventure with the Daleks. The last few minutes pull the rug a little, leaving the Doctor with a quandary that he will no doubt get back to when time allows. In other words: To Be Continued... **MARK WRIGHT**

DVD

Koch Media RRP £14.99

The Doctors: Monsters!

There are few jobs in television as unpleasant, it seems, as being a *Doctor Who* monster. It's hot, sweaty, you can't see or go to the toilet and you're often forgotten about when everyone breaks for lunch. "We were always last to the canteen," Dalek operator Cy Town says here, with a heavy sigh.

Some of the least applauded people in TV land (most of these guys were lucky to get a namecheck in the closing credits), it's touching that Reeltime Pictures has, over the past three-and-a-bit decades, decided to shine its interview spotlight on so many of these uncelebrated actors in the *Myth Makers* series of interviews. Nick Briggs and co have gone one-to-one with names big and small in *Doctor Who*, but it was often these fellas, the ones who never got invited onto *Parkinson* or *Wogan*, and who never drew the big crowds at conventions, whose chats were the most revelatory.

> For Michael Wisher, having his face hidden under Davros was sensory deprivation torture.

The centrepiece documentary in this latest compilation is the 1996 Sylvester McCoy-fronted *I Was a Doctor Who Monster*, which includes interviews with actors who played, among others, Daleks, Voords, Sensorites, Ice Warriors, Fish People, Draconians and Marshmen. It's a revealing peek behind the latex and, though there are common tales (such the masks providing such bad vision that the performers kept banging into the scenery), it's clear that not all monster actors are created equal. Being zipped up into a Gel Guard's costume for *The Three Doctors* (1972-73) wasn't the same as being allowed to voice your own character, like Stephen Thorne did with Omega in the same story, even though, as he explains here, "the mask does most of the work for you."

For Michael Wisher, interviewed in 1984, having his face hidden under the Davros mask in *Genesis of the Daleks* (1975) was something close to sensory deprivation torture. "You lose trace of time and space," he recalls with a grimace. His commitment to the part was so great though that, in order to ready himself for the experience, he spent the rehearsals with a paper bag over his head.

Wisher spent his last years robustly proud of his time as the Daleks' maniacal maker (there's a wonderful clip of him bounding onto a convention stage, wearing a rather unconvincing Davros mask), a pride that David Banks would no doubt recognise. Banks played the Cyber Leader during the 1980s and in 1988 co-wrote a surprisingly readable coffee table tome called *Cybermen*. Tossing off old story titles like a kosher fan, Banks talks excitedly and authoritatively about the silver giants, going in so deep on Cyber-history that you suspect it could be his *Mastermind* subject.

Somebody less in love with sci-fi (or 'sky-fi', as he mispronounces it) is Cy Town, a telly veteran with 37 IMDb credits, beginning with 'Man' in 1970's *As Good Cooks Go* and ending with 'Usher' in 1995's *Crown Prosecutor*, with nary a named character in between. "I decided never to say no to anything," the one-time Dalek operator admits in this interview from 2006.

Jack Pitt, meanwhile, may have fewer *Who* credits to his name (though those that he does have include a Dalek, a Mechonoid, a Zarbi and a Mire Beast), but, as someone who occasionally bedded down at William Hartnell's Ealing pad, he relates some treasurable tales of this most opaque of actors. Interviewed in 1999 he talks warmly of Hartnell, describing him, rather poignantly, as "a very lonely person".

Raymond Cusick, the fifth 'monster man' in this DVD line up, never sat in a Dalek (not on screen anyway) or stomped his way around Lime Grove with a rubber mask on. But as the man who designed the Daleks, he certainly deserves his place in this collection, even if an hour in his company is a bit like spending an afternoon with Marvin the Paranoid Android.

Monsters are the blood in the veins of *Doctor Who*, but most viewers don't know the people who designed them or who make them walk and talk. *The Doctors: Monsters!* gives these below-stairs talents some long-needed recognition. **STEVE O'BRIEN**

Top: The Doctor (Jon Pertwee) is confronted by a Dalek, a Cyberman and a Sea Devil on the front cover of the *Radio Times* tenth anniversary *Doctor Who* special.

Above inset: Dalek operator John Scott Martin comes out of his shell.

Left: Raymond Cusick in 1964, with the famous monster he designed the previous year.

From the world of
BBC TV's DOCTOR WHO
THE DOCTORS
MONSTERS!
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MEET THE ACTORS INSIDE THE MONSTERS FROM TV'S TOP SCIENCE FICTION SERIES
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DOCTOR WHO
THE COLLECTION
SEASON 12

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Blu-ray

BBC Studios
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STARRING Tom Baker (Doctor Who), Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan)
CONTAINS *Robot*, *The Ark in Space*, *The Sontaran Experiment*, *Genesis of the Daleks*, *Revenge of the Cybermen*

It's not easy to come at Season 12 with fresh eyes.

For many, Experimental Robot K1 will always be 'the Giant Robot', popularised by the Target novelisation of Fourth Doctor Tom Baker's first story and many other tie-in publications. Of course, we know its actor Michael Kilgarriff in a lethal costume made of sheet metal – wobbling from side to side, his domed head flashing with neon pink disco lights – but there's something so utterly totemic about this funny old robot that there's no hope of being objective.

And that's the 1974-75 season in a nutshell. It's the startling birth of one of the most popular Doctors of all time.

True, the Cybermen don't reassert the iron grip they had on the series in the late 1960s. But it's here that we first learn of their nasty allergy to gold – a compelling idea that became one of the well-known facts about the silver giants.

Even if you know very little about Season 12, it's likely that you've seen *Journey's End* (2008) and *The Magician's Apprentice* (2015), both of which were inspired by stand-out moments in the season's centrepiece – *Genesis of the Daleks* – one of the most-loved and pivotal *Doctor Who* stories ever made.

Season 12 fizzes with the creative energy of new producer Philip Hinchcliffe and new script editor Robert Holmes – building on the initial input of their illustrious predecessors Barry Letts and Terrance Dicks. It's a run of fun, ambitious, action adventure stories that had a huge and lasting impact.

Special Features

This box set aims to give us the ultimate viewing experience of Season 12. All the episodes have been upscaled to high definition, with selected episodes in surround sound. You can, if you wish, watch *Revenge of the Cybermen* with new, improved special effects or an omnibus edition of *Genesis of the Daleks*. In addition to these incremental improvements in picture and sound, however, we're offered a variety of perspectives on these episodes through a comprehensive range of extras.

Doctor Who Times attempts to put Season 12 in its original context, with a wealth of clips seen on TV in the last days of 1974 and the early months of 1975. It covers a lot, but much of it is only tangentially connected to *Doctor Who*. Footage of Michael Parkinson making sexist remarks to Helen Mirren and material that covers the 1975 referendum that took Britain into what became the EU, obviously has some relevance today. And although these clips don't add a great deal more to our

Left: The Doctor (Tom Baker) is interrogated in Part Four of *Genesis of the Daleks* (1975).

Above inset: The Blu-ray set includes a new interview with Tom Baker.

Right: Styre (Kevin Lindsay) subjects Sarah Jane Smith (Elisabeth Sladen) to a nightmarish ordeal in Part Two of *The Sontaran Experiment* (1975).

Left: Experimental Robot K1 proves impervious to bullets in Part Three of *Robot* (1974-75).

Right: The new special feature *Behind the Sofa* includes former companion actors Louise Jameson (Leela), Janet Fielding (Tegan) and Sarah Sutton (Nyssa).

Below left: Matthew Sweet interviews Tom Baker.

Below right: *Revenge of the Cybermen* (1975) includes the option for new and improved special effects.

Bottom: The Doctor and Sarah examine the corpse of the Wirrn queen in *The Ark in Space* (1975).

understanding of attitudes held by companions Sarah and Harry, or the Brigadier, they do give us a sense of the times the series was made in.

Offering a fresh perspective on the episodes themselves is *Behind the Sofa*. It's *Gogglebox* for Season 12 – or a more relaxed kind of Blu-ray commentary – with two sofas of *Doctor Who* celebrities watching the five stories. On one sofa are companion actors Louise Jameson (Leela), Janet Fielding (Tegan) and Sarah Sutton (Nyssa). On the other are Tom Baker, Sadie Miller (the daughter of the late Elisabeth Sladen, who played Sarah) and Philip Hinchcliffe. Both sofas seem delighted by *Robot*'s moments of silliness.

> Offering a fresh perspective on the episodes themselves is *Behind the Sofa*. It's *Gogglebox* for Season 12.

Also trying to find a new angle is Matthew Sweet, who interviews Tom Baker. The many vivid pictures they paint together include one of Tom catching the Central Line back from Shepherd's Bush to Notting Hill Gate and scaring disobedient children he met on the tube. They end by raising a toast to future Doctors, accompanied by Tom's frequently made assertion that no one has ever failed playing the part.

In addition to all the special features previously issued on the individual DVD releases are two new 'making of' documentaries. *Like Nothing on Earth* covers *The Sontaran Experiment*, and is named after a comment made on a *Morning Sou'West* radio show (also included on these discs). It's really well put together, and covers the story from all angles. Most pleasingly, however, it has contributions from nearly all the actors – with the exception of Kevin Lindsay who died shortly after the story was broadcast. The *Revenge of the Cybermen* feature, *The Tin Men and the Witch,* is an updated version of a feature originally made for the 2010 DVD release of *Revenge*. It has to rely more on production personnel, although Cyberleader Christopher Robbie does pop up, sporting a colossal beard and an accent a world away from the character we saw on screen. It's a pity he doesn't give us a bit of his Cyberleader, as it's really difficult to reconcile the two.

If you're one of those people who has never seen *The Ark in Space* or the Doctor's first encounter with Davros, this set will tell you practically everything you need to know about these stories. The hardcore among us haven't been forgotten either, however. If you're willing to listen to several conversations at once while people order pate and pudding, there's a fascinating audio track preserved by Keith Miller of the 1970s *Doctor Who* Fan Club. It's chiefly notable for the enthusiasm shown by Tom Baker and Philip Hinchcliffe – who predict everything from old episodes being made commercially available to audio adventures of *Doctor Who*.

It just goes to show – this was quite an extraordinary time, when *Doctor Who* history was being made.

RICHARD ATKINSON

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE TIME WAR 2
CD BOX SET

The Time War 2 is the second series of *Doctor Who* audio dramas from Big Finish to see the Eighth Doctor (Paul McGann) and his companion Bliss (Rakhee Thakrar) fight for survival in this terrifying conflict.

The release features four brand-new, full-cast stories in which the Doctor and Bliss battle enemies old and new: *The Lords of Terror* by Jonathan Morris, *Planet of the Ogrons* by Guy Adams, *In the Garden of Death* by Guy Adams and *Jonah* by Timothy X Atack.

The guest cast includes Jacqueline Pearce as Cardinal Ollistra, Julia McKenzie as the Twelve, Jon Culshaw as Doctor Ogron, Victor McGuire as Borton, Amanda Root as Lendek and Nicholas Briggs as the Daleks.

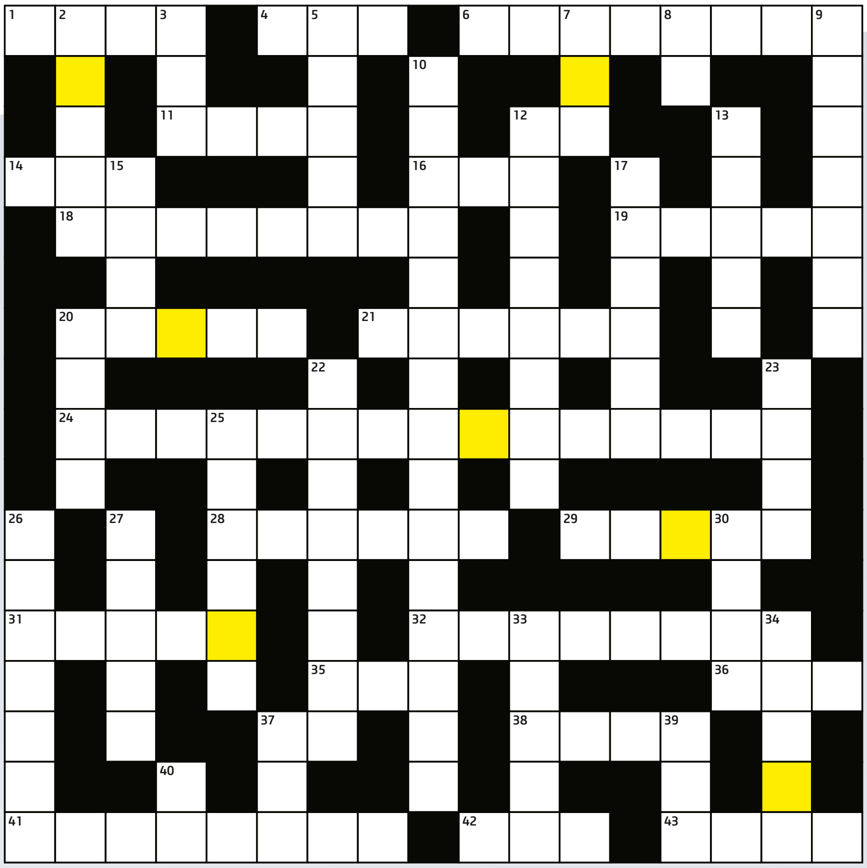
The Eighth Doctor – The Time War 2 is available from Big Finish in July, priced £23 on CD and £20 to download.

BBC
DOCTOR WHO
THE EIGHTH DOCTOR
THE TIME WAR 2

DWM has FIVE copies to give away to readers who can rearrange the letters in the yellow squares of the crossword to form the surname of an actor who starred alongside Paul McGann in the 1996 *Doctor Who* TV Movie.

Do you know Cass from Cass, Cass and Cass?*

DWM CROSSWORD

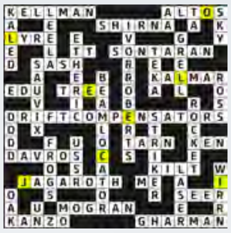


ACROSS

1 (and 28 Across) He played the Doctor (4,6)
4 Council worker who made preparations for the passing of the Olympic torch (3)
6 (and 34 Down) She played Hazran (8,5)
11 Captain of the *Black Albatross* (4)
12 He was killed by the Boneless (2)
14 Daughter of Horg (3)
16 Time ___ – the collision of two TARDISes (3)
18 Lord Ravensworth's protégé (4,4)
19 He was taken to a universe of anti-matter (5)
20 A companion of the Doctor (5)
21 (and 42 Across) Part of the TARDIS hidden behind an illusory chasm (6,4)
24 A spiral of intelligent energy (10,5)
28 See 1 Across
29 Character played by Ralph Watson (5)
31 Torchwood operative (5)
32 Planet where the Master found Kamelion (8)
35 Creature that greeted the TARDIS crew when they landed on Earth in *The Invasion* (3)
36 *Death of a* ___ (3)
37 Production code of *The Faceless Ones* (1,1)
38 Spectrox ___ – a large, fuzzy, sticky ball (4)
41 Surname of one of the Doctor's companions (8)
42 Lighthouse keeper that worked on 22 Down (3)
43 See 21 Across

DOWN

2 (and 13 Down) Played 4 Across
3 Stop-off point for Marco Polo (3)
5 Part of the Interplanetary Pursuit Squadron (5)
7 A companion of the Doctor (3)
8 Production code of *The Abominable Snowmen* (1,1)
9 Chris _____ – played Sebastian (7)
10 Conflict 32 Across was caught up in (6-6,3)
12 Perpugillian Brown, for example (8)
13 See 2 Down
15 Classmate of Maebh Arden (4)
17 Another name for Homo reptilia (6)
20 *The ___ of the Doctor* (4)
22 Island attacked by a Rutan (4,4)
23 Parasitic alien (4)
25 The cult of _____ – led by Hieronymous (6)
26 Planet plundered by the Nimon (7)
27 The people of Deva Loka (5)
30 One of the Trogs (4)
33 One of the colonists on Frontios (5)
34 See 6 Across
37 The Sixth Doctor tried to take Peri here (3)
39 Character played by Jeremy Bulloch (3)
40 Production code of *The Evil of the Daleks* (1,1)



ANSWERS NEXT ISSUE

◀ **LAST ISSUE'S SOLUTION**

LAST ISSUE'S PRIZE WORD: JELLICOE

* From: *The Robots of Death*, *The Caves of Androzani*, *The Night of the Doctor* and *Under the Lake*.

HORRORS OF WAR
TALKING BOOK

AN ORIGINAL AUDIO ADVENTURE
READ BY KATY MANNING
BBC
DOCTOR WHO
HORRORS OF WAR
WRITTEN BY JUSTIN RICHARDS

Horrors of War is a new *Doctor Who* adventure from BBC Audio, featuring the Third Doctor and Jo Grant. It's read by Katy Manning, who played Jo in the television series.

The story is set at the beginning of the First World War. In a field hospital in Ypres, Belgium, Nurse Annie Grantham receives two visitors: the Doctor and Jo. They have many questions to ask Annie and her distressed and wounded charges. The Doctor suspects that someone is at large in 1914, intervening in events with an unknown purpose. What force is causing injured soldiers to disappear into the night? With the help of the TARDIS, the Doctor and his friends are about to find out...

Horrors of War by Justin Richards is available from BBC Audio from 5 July, RRP £10.99. **Doctor Who Magazine** has **FIVE** copies of the CD to give away. If you'd like to be in with a chance of winning one of them, correctly answer the following question:

What is the name of the First World War soldier encountered by the Doctor in 2017's *Twice Upon a Time*?
A Kate Lethbridge-Stewart **B** Alistair Gordon Lethbridge-Stewart **C** Archibald Hamish Lethbridge-Stewart

WARLORD GAMES' SONTARAN SETS PEWTER FIGURES

DOCTOR WHO
SONTARAN SQUAD
GENERAL STAAL
INCLUDES EXTERMINATE! GAME CARDS
Sontaran
General Staal

Three new Sontaran sets of pewter figurines for Warlord's *Exterminate!* miniatures game are available now.

The sets are: Sontaran Squad (containing five Sontaran figures, RRP £22), General Staal (containing figures of Staal and two Sontaran guards from 2008's *The Sontaran Stratagem*/*The Poison Sky*, RRP £13) and *The Time Warrior* (a two-pack containing Linx and Irongron figures from the 1973-74 story, RRP £10). All figures are unpainted, and each set comes with cards that can be used with the *Exterminate!* game.

DOCTOR WHO
THE TIME WARRIOR
INCLUDES EXTERMINATE! GAME CARDS
Linx
Irongron

The figures are available at *store.warlordgames.com.* **DWM** has a bundle of all three sets to give away to one lucky reader. For your chance to win, correctly answer the following question:

What is the Sontaran battle chant?
A "Sontar, hey!" **B** "Sontar, ha!" **C** "Sontar, ho!"

INFAMY OF THE ZAROSS
VINYL

BBC
DOCTOR WHO
INFAMY OF THE ZAROSS

In an exclusive deal with music store HMV, Big Finish's audio adventure *Infamy of the Zaross* has been issued for the first time as a record, pressed on yellow 180gm heavyweight vinyl. The drama is written by John Dorney and stars David Tennant as the Tenth Doctor, alongside Billie Piper as Rose. The story is also available from *bigfinish.com* to buy on CD or to download.

When Jackie Tyler visits her old friend Marge in Norwich, she finds her holiday immediately interrupted by an alien invasion. After Jackie calls in the Doctor and Rose to deal with the menace, it soon becomes clear that the Zaross' invasion is very unusual. The Doctor is about to uncover one of the most heinous crimes in the history of the galaxy...

A strictly limited number of 750 units were released and have now sold out. However, **DWM** has one of these highly collectable records to give away to a lucky reader. For your chance to win, answer this question correctly:

Who played Jackie Tyler in TV *Doctor Who* – and reprises the role for this Big Finish audio adventure?
A Camille Coduri **B** Camila Cabello **C** Camilla Parker Bowles

MAWDRYN UNDEAD
TALKING BOOK

BBC
DOCTOR WHO
MAWDRYN UNDEAD
PETER GRIMWADE

The latest release in BBC Audio's range of *Doctor Who* talking books is *Mawdryn Undead* by Peter Grimwade. David Collings reads the novelisation of this TV adventure from 1983, which features the Fifth Doctor and his companions Nyssa, Tegan and Turlough.

Materialising to avoid a head-on collision in space, the TARDIS becomes trapped on board an eerily deserted alien spacecraft. The Doctor transmats to Earth to solve the problem – yet when the TARDIS follows on, Tegan and Nyssa find that they have arrived five years too early. While the Doctor enjoys a reunion with Brigadier Lethbridge-Stewart in 1983, in 1977 Tegan and Nyssa are confronted by a deformed figure claiming to be the Doctor. Meanwhile, schoolboy Turlough encounters a mysterious stranger, the Black Guardian, who's determined to wreak revenge upon the Doctor...

Mawdryn Undead is available from 5 July, priced £20 on CD. Thanks to BBC Audio, we've got **FIVE** copies to give away. If you would like to be in with a chance of winning one, correctly answer this question:

The Black Guardian is a personification of the forces of darkness and chaos. But how is the Guardian of Light in Time better known?
A The Beige Guardian **B** The Gold Guardian **C** The White Guardian

TERMS AND CONDITIONS

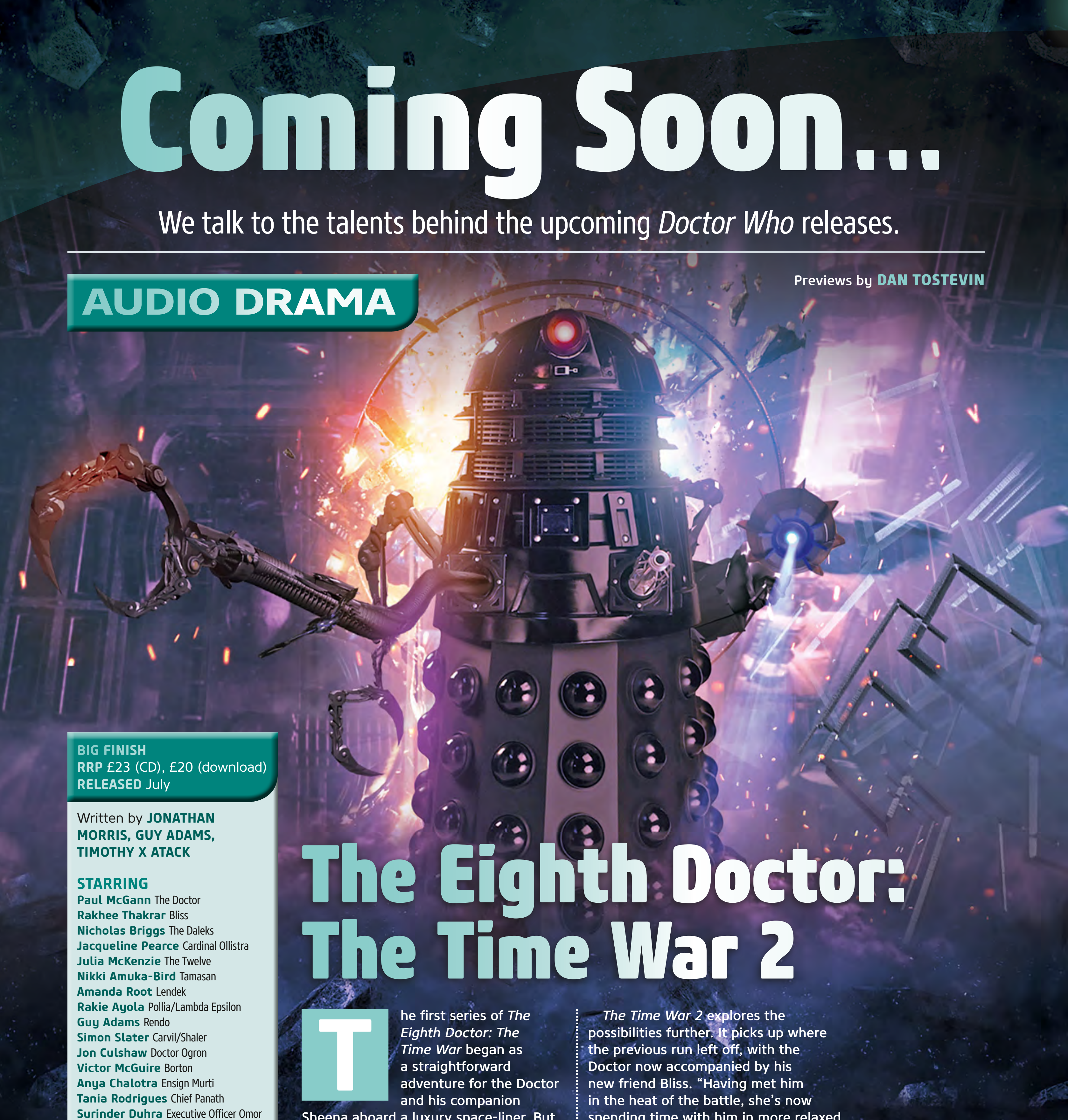
The competitions open on Thursday 28 June and close at 23.59 on Wednesday 25 July. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED July

Written by **JONATHAN MORRIS, GUY ADAMS, TIMOTHY X ATACK**

STARRING
Paul McGann The Doctor
Rakhee Thakrar Bliss
Nicholas Briggs The Daleks
Jacqueline Pearce Cardinal Ollistra
Julia McKenzie The Twelve
Nikki Amuka-Bird Tamasan
Amanda Root Lendek
Rakie Ayola Pollia/Lambda Epsilon
Guy Adams Rendo
Simon Slater Carvil/Shaler
Jon Culshaw Doctor Ogron
Victor McGuire Borton
Anya Chalotra Ensign Murti
Tania Rodrigues Chief Panath
Surinder Duhra Executive Officer Omor

BBC
DOCTOR WHO
THE EIGHTH DOCTOR
THE TIME WAR 2

The Eighth Doctor: The Time War 2

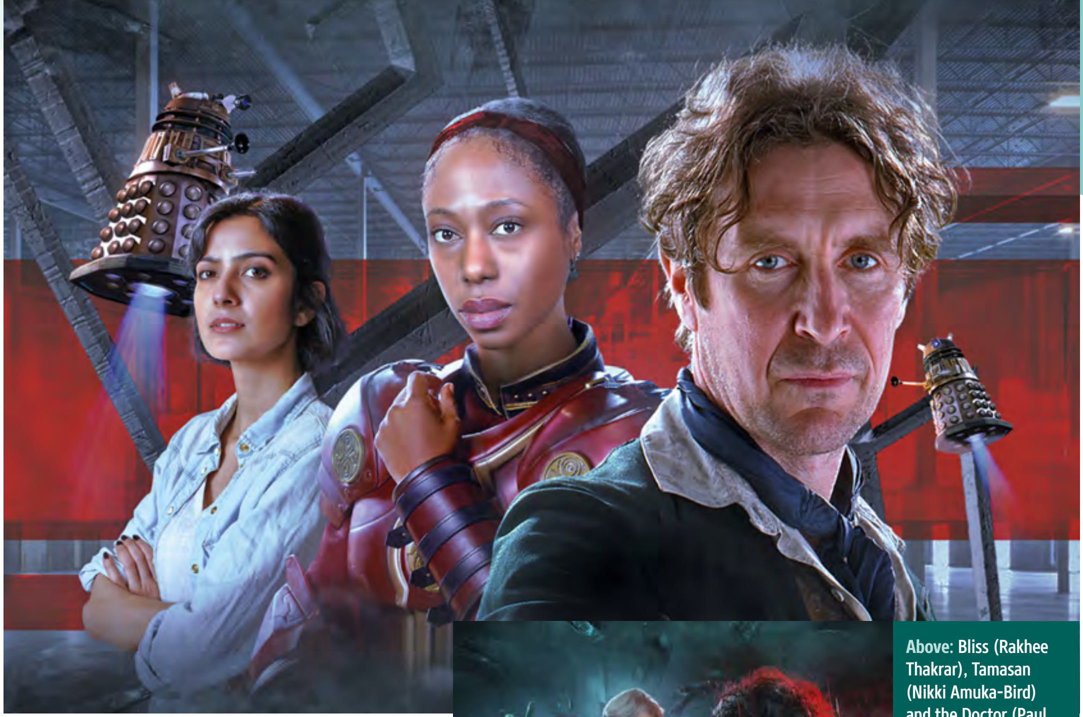
The first series of *The Eighth Doctor: The Time War* began as a straightforward adventure for the Doctor and his companion Sheena aboard a luxury space-liner. But then Sheena became Emma, and then Louise, and nobody in the story noticed the changes. Time was being rewritten.

"When you fight a war in time, you do twist and bend and break reality itself," says Guy Adams, who's contributed two scripts to the second series. "It's not as simple as pointing a gun at each other and seeing who still stands at the end of it."

The Time War 2 explores the possibilities further. It picks up where the previous run left off, with the Doctor now accompanied by his new friend Bliss. "Having met him in the heat of the battle, she's now spending time with him in more relaxed environments every now and then," says script editor Matt Fitton. "She can get to understand how he ticks a bit more. But they keep getting dragged back towards the Time War..."

In contrast to the first series, the four new scripts were conceived individually. "Originally it was a few standalone stories, but once we got them in we could make the links between them and see

Above: The Daleks return in *Planet of the Ogrons*, the second story in *The Time War 2* box set. Art by Tom Webster.



how we'd move from one to the other," says Matt. "The key thing here is to see the effect of the Time War on everywhere else – not just at the heart of the battle, which we've seen quite a lot in *The War Doctor* [2015-17] and the previous Eighth Doctor set [2017]. So we see the effect it has on other worlds and civilisations as well, notably Bliss' home world."

Jonathan Morris' *The Lords of Terror* reveals that the planet Deralobia has changed beyond recognition in the month since Bliss left. "There's a *Nineteen Eighty-Four*-ish regime in place now," Matt explains. "There's Big Brother-style control of the population and everyone working for the cause, which is not what she remembers at all. Something has happened to change the way the planet is run."

Guy's first script brings back the Ogrons, the brutal Dalek slaves first seen in *Day of the Daleks* (1972). "It's a little bit of a love letter to the Doctor, really," he says of *Planet of the Ogrons*. "You can't be too introspective about these things – it soon starts to become dull and clichéd – but now and then it's nice to look at the essence of who the Doctor is. This story afforded me with a fun – and hopefully quite sweet, hopefully quite tender – opportunity to do that."

In the Garden of Death is set in a prison camp and sees Guy examine the Doctor's character from another new angle, while Timothy X Atack's *Jonah* takes place in the depths of an alien ocean. "It's claustrophobic and tense and funny," says Matt, who was in studio for the recording. "I saw Julia McKenzie singing a sea-shanty on a submarine, which was great!"

This series also demonstrates that the Doctor is no more immune to the repercussions of the Time War than Sheena/Emma/Louise. "I think it's important to try to play with the concepts of what a war in time could be," says Guy. "I tried to do that in the *War Master* stuff that I did [in 2017], and again here. Even though *Planet of the Ogrons* is essentially quite a light story in many parts, and a great deal of it is fun and comedic and whimsical, hopefully it also plays a bit with the notion that the very fabric of the reality that *Doctor Who* fans are used to accepting is perhaps not the case. Everything we fans think we know about the history of the show, and the Doctor thinks he knows about the history of his life, may prove not to be concrete..."

Above: Bliss (Rakhee Thakrar), Tamasan (Nikki Amuka-Bird) and the Doctor (Paul McGann) in *The Lords of Terror*, the opening story in the *Time War 2* box set. Art by Tom Webster.

Left: Tom Webster's artwork for the third story, *Jonah*.

Below: Jon Culshaw (who plays Doctor Ogron) and Rakhee Thakrar.

"I saw Julia McKenzie singing a sea-shanty on a submarine, which was great!" GUY ADAMS

THE TWELVE
A SPOTTER'S GUIDE

When a Time Lord regenerates, their personality changes along with their appearance. But in 2015, Big Finish established an exception to the rule, introducing a Time Lord criminal whose past personalities remain active within their current body.

The character, whose name changes to denote the number of voices therein, has been played by three actors so far, and *The Time War 2* introduces a fourth. Taking on the role means playing not just the current incarnation but all of them, and each script the character features in is preceded by a detailed breakdown of their previous selves.

The One is described as a "fussy old archivist, pedantic and knowledgeable", while the "calm, charming" Two is a convincing "liar and manipulator". The playful and childish Three is said to be "prone to petulant tantrums", in contrast to the sophisticated Four, a game-player who's "convinced of his own intellectual superiority". The Five is "the joker in the pack" – a cocky, conceited, wisecracking trickster – while the maniacal Six is "prone to arbitrary acts of murder", and the Seven is a "precise and clinically analytical scientist" who "prefers elegant solutions".

The Eight is the earliest incarnation we've met in person – played by Tim McMullan in 2016's *Doom Coalition 3*, he is "a short-lived but thoroughly decent man living with the torment of what his other lives have done". In the same box set, we heard him regenerate into the Nine: a "greedy kleptomaniac" who "can't let anything go". The Nine was played by John Heffernan.

The Ten is "deceitful" and an expert in hypnotic control, but the incarnation we've spent the most time with is the Eleven – a "cold-as-steel gentleman" played by Mark Bonnar throughout *Doom Coalition* (2015-17) and into *Ravenous* (since 2018). The Eleven is described as "uptight and utterly ruthless".

The Time War 2 skips ahead to bring us the Twelve: a "bossy, unflappable" woman with a "no-nonsense matronly persona", played by *Marple*'s Julia McKenzie. Guy Adams' scripts introduce her.

"There's an element of, 'What would happen if Bruce Banner was a lady who enjoyed tweed and large handbags?'" says Guy. "Finally, some self-control has been found – somebody has managed to sort those naughty boys out! But all hell can still break loose..."

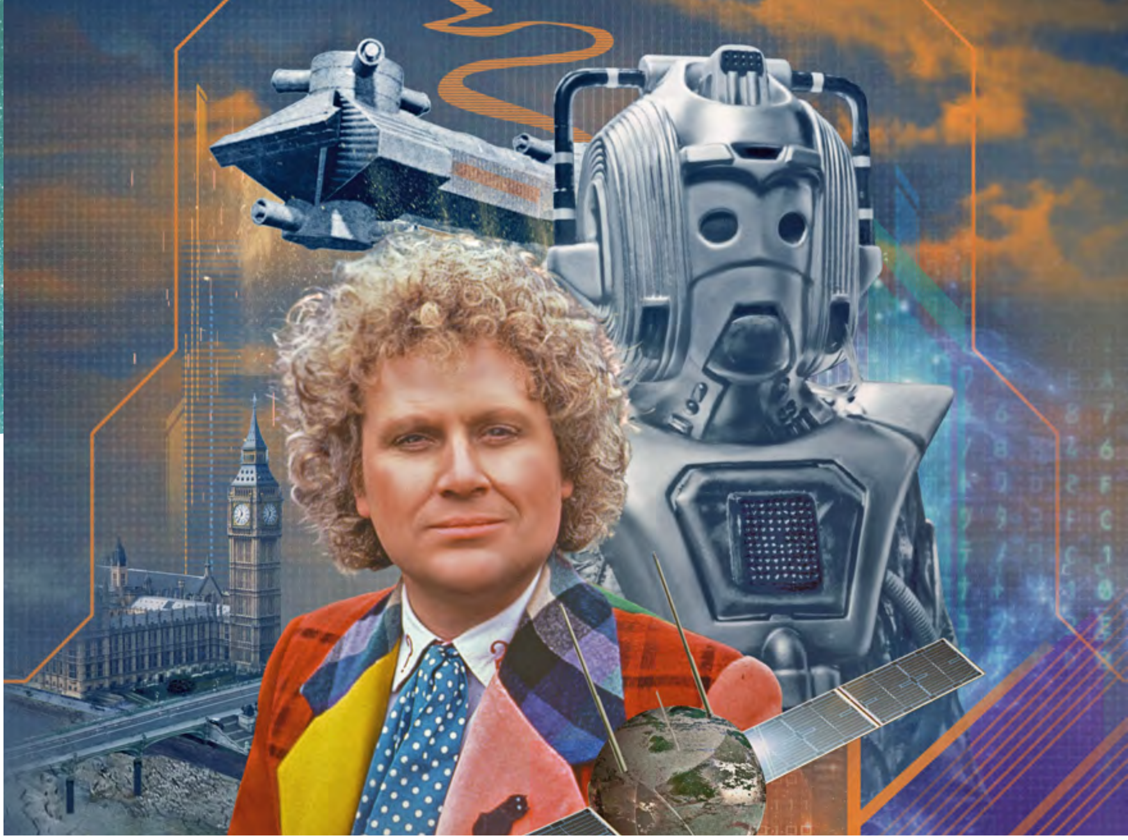
Above right inset: The Eight (Tim McMullan).

Right inset: The Eleven (Mark Bonnar).

Below right inset: Julia McKenzie plays the Twelve.

AUDIO DRAMA

Hour of the Cybermen



In April's *The Helliax Rift*, the Fifth Doctor met Lewis Price and Daniel Hopkins – members of a previously unknown (and unexpectedly hostile) UNIT team. *Hour of the Cybermen* begins with them having summoned the Sixth Doctor to Earth.

"It was nice to play with different UNIT characters and a UNIT family that the Doctor doesn't get on with – particularly Price," says writer Andrew Smith. "Price is the one who's calling for the Doctor's help, so they have to mend their bridges right at the start. Daniel is a little more contained, a little more reserved, than he was in the previous story. We decided that something had happened to him in between."

Script editor Alan Barnes asked Andrew to include the Cybermen, and make the story an all-out invasion. "I hadn't really done one of those before," says Andrew. "Alan said he liked the idea of the Doctor turning up in a deserted London, a la [1974 serial] *Invasion of the Dinosaurs*, so it's almost post-apocalyptic."

The explanation for the desertion was left up to Andrew, and he came up with the idea of a mysterious drought. "Initially we talked about a heatwave being involved as well, but we dropped that, so there isn't even heat to explain why the water isn't around – it hasn't evaporated," he says. "Virtually all the water has just gone. This only affects the UK, and you don't really know what it is. I kind of reverse-engineered the story from there, thinking, 'How would the Cybermen do that?'"

That turned out to be a difficult question to answer. "I came up with an idea of how they'd done it, and then I found myself at the end of Episode Three and beginning of Episode Four, with the invasion so far advanced, thinking, 'How the hell do I get the Doctor out of this?!' Hopefully the listeners will think that as well! Actually, of all the stories I've done, it's probably the resolution I'm happiest with."

For the first time in a Big Finish production, the Cybermen are voiced by David Banks and Mark Hardy, who played those roles on screen throughout the 1980s.

"It's more than half a lifetime ago," says David. "Going back was a real opportunity. I said yes at once! This is a really traditional, well-written *Doctor Who* story. I don't think Andrew Smith has ever written a Cybermen story before, but he seemed to have an understanding of the pattern of what they come to threaten the Doctor with and what they want to do to the Earth – it all sort of fitted in.

"It was slightly odd, I suppose, going back to that time when Mark and I would sit on the studio floor, rehearsing our lines. There we were, 35 years later – not sitting on the floor, but being in our separate cubicles, because that's the way Big Finish do it – spouting these lines as Cyber Leader and Cyber Lieutenant... Really good!"

"My first encounter with the Cybermen was in [1983's] *The Five Doctors*, so the 1980s Cybermen are 'my' Cybermen," says director Jamie Anderson. "To have the opportunity to work with David Banks and Mark Hardy was very, very exciting. We worked with a temporary FX treatment throughout the recording, including when chatting about scenes and direction. Hearing the Cybermen asking about lunch gave us all a good chuckle!

"But, as you might expect, hearing David deliver his first 'Excellent!' of the day was the most memorable moment," adds Jamie. "That gave everyone in the studio a little tingle of glee."

> "Going back was a real opportunity. I said yes at once!" DAVID BANKS

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** July

Written by **ANDREW SMITH**

STARRING
Colin Baker The Doctor
David Banks Cyber Leader
Mark Hardy Cyber Lieutenant
Frog Stone Riva
Blake Harrison Daniel Hopkins
Wayne Forester Atriss/Captain Weaver
Russ Bain Lewis Price/Kel

Above: Lee Johnson's cover art for *Hour of the Cybermen*, which stars Colin Baker as the Doctor.

Below left: David Banks, Colin Baker and Mark Hardy are reunited at the recording.

Below right: A Cyberman lurks in the sewers of London in Part One of *Attack of the Cybermen* (1985).

AUDIO READING

BIG FINISH RRP £2.99 (download)
RELEASED September

Written by **PAUL PHIPPS**
Narrated by **CAROLE ANN FORD**

BBC
DOCTOR WHO
SHORT TRIPS
CAROLE ANN FORD PERFORMS
A SMALL SEMBLANCE OF HOME
BY PAUL PHIPPS
BIG FINISH WE LOVE STORIES

A Small Semblance of Home

The Doctor acquired his first human companions in remarkable circumstances: Ian Chesterton and Barbara Wright were taken from 1960s Earth against their will, and spent much of their time in the TARDIS desperate to return. Paul Phipps focuses on Barbara's experience of time and space travel in the short story *A Small Semblance of Home*.

"She's my favourite companion," he says. "It was always going to be a Barbara story. She's this person who's suddenly whisked away from everything that she knows, and the story is all about how she copes with that – what it's like to be away from your home and everything that you know with just the clothes on your back. If you've never chosen that life, and you've no idea what day it is, and you haven't stopped for weeks, how do you feel?"

Over time, Ian and Barbara grew close to the Doctor and his granddaughter Susan. "It's almost like a family," says Paul, "and I'm really interested in how that family came together, from the early episodes in which the Doctor is a grumpy man who kidnaps them to a group of friends who trust each other with their lives."

In this story, their group dynamic is still developing. "You've basically got Ian being the action man behind the Doctor," explains Paul. "There's a line in there about how the Doctor can have all this boundless energy when he wants to, but when he doesn't want to, it's 'Go on Ian, it's you climbing that tree.' It's Ian being the action man and fighting off a tribe of cavemen with a pointy stick, with the Doctor saying, 'No, this isn't the time for violence, we're going to get out of this with words.'

"And there's a nice interplay between Susan and Barbara. In some stories, it's Barbara who teaches Susan about the world, but in other stories it's actually Susan being the teacher. I like the relationship between those characters, and the inherent weirdness of Susan! On one occasion Barbara asks Susan what day it is, and Susan hasn't got a clue, because from her point of view, she doesn't know the size of the planet, how many hours it takes to go round, where in the solar system it is, or what calendar they use, so it's a stupid question – 'Why on earth would you know what day it was?' Whereas with Barbara: 'It's Sunday. I *know* it's Sunday.'

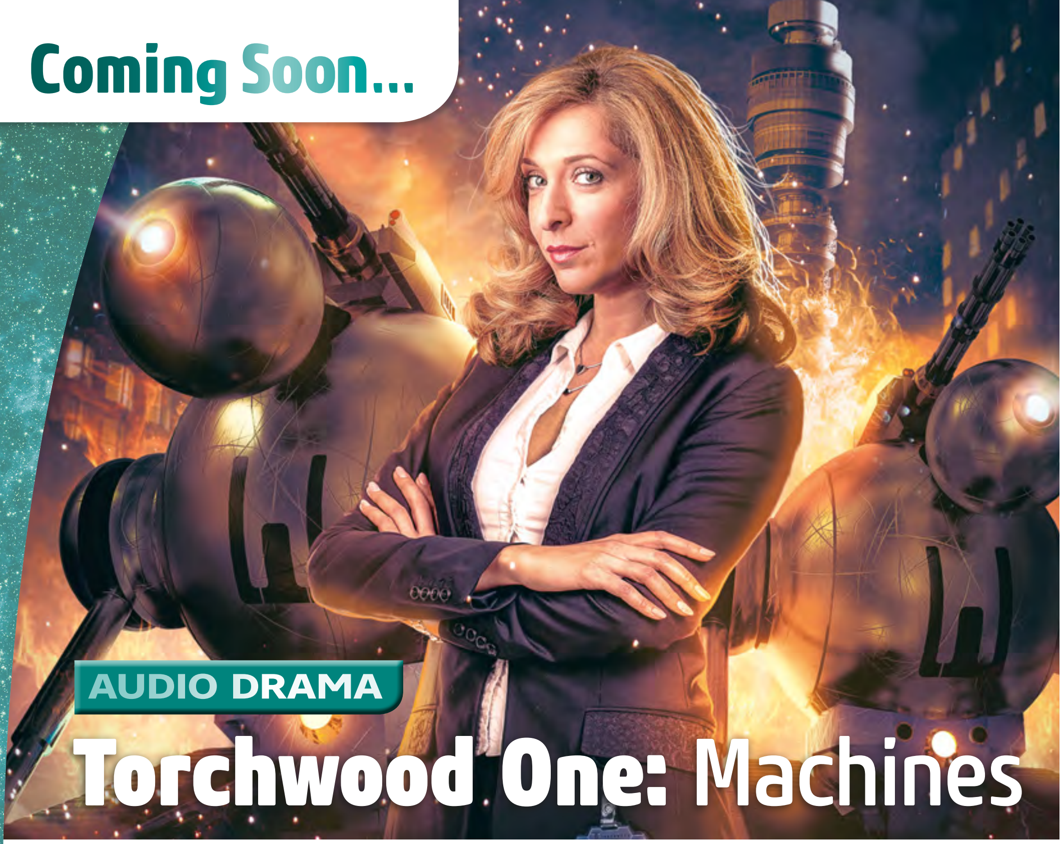
"So it's Ian and the Doctor, and Barbara and Susan, and the way they get on," says Paul. "I was separating those characters out, and allowing those conversations to develop. The story is about the Doctor getting obsessed with something. I was thinking back to Skaro and the Fluid Link [in 1963-64's *The Mutants*, aka *The Daleks*] – there's something that he wants, and the rest of it be damned!"

Paul was inspired by character-driven scenes from the television series. "The relationship between Ian and Barbara is beautifully written in early *Doctor Who*," he says. "You know they care about each other deeply. This was really easy to write, because the characters just leap off the page. There's a lovely moment between the Doctor and Barbara in *The Edge of Destruction* [aka *Inside the Spaceship*, 1964], where he is quieter and a little bit more apologetic about where life has taken them. I think it's those moments you can build on with a short story. You can have Barbara opening her heart out to Susan, or the realisation that the Doctor has started to care, and care deeply, for Ian and Barbara..."

> "In some stories, it's Barbara who teaches Susan about the world, but in others it's Susan being the teacher." PAUL PHIPPS

Above: Carole Ann Ford reprises the role of Susan, the Doctor's granddaughter, in *A Small Semblance of Home*.

Below: Barbara (Jacqueline Hill) looks after the injured Susan in *World's End*, the first episode of *The Dalek Invasion of Earth* (1964).



AUDIO DRAMA

Torchwood One: Machines

Above: Yvonne Hartman (Tracy-Ann Oberman) returns in *Torchwood One: Machines*. Art by Lee Binding.

Below: The cast of *Torchwood One: Machines* includes Jane Asher as Elaine, Gareth David-Lloyd as Ianto Jones and Niky Wardley as Stacey.

In the 2006 *Doctor Who* episodes *Army of Ghosts* and *Doomsday*, the Canary Wharf branch of the Torchwood Institute became the battlefield in a clash between Daleks and Cybermen. But that wasn't the first time its boss, Yvonne Hartman, had faced one of the Doctor's old enemies.

The new series of *Torchwood One* – the pre-battle spin-off that features Yvonne alongside *Torchwood*'s Ianto Jones – begins by bringing back the villain from 1966 story *The War Machines*...

"I would happily write for Yvonne forever, so I was very pleased that they asked me to come back – and also to bring WOTAN into it," says Matt Fitton, writer of *The Law Machines*. "WOTAN is a 1960s supercomputer intelligence gone megalomaniac, and because of he advances in technology, he turns up having been stored and copied onto a flash drive by an IT consultant."

TORCHWOOD ONE
MACHINES
BLIND SUMMIT
BY GARETH DAVID-LLOYD

TORCHWOOD ONE
MACHINES
THE LAW MACHINES
BY MATT FITTON

Matt's story sees new law-enforcement technology launched on the streets of London. "The fun thing," he adds, "is juxtaposing the 1960s idea of computers with the early-2000s reality of WiFi and Bluetooth and WAP and interconnectivity."

The second episode, *Blind Summit*, is a flashback story. It's written by Ianto actor Gareth David-Lloyd and set shortly after his character first moved to London. "He's certainly a lot more sensitive," says Gareth of the early Ianto. "He's always trying to make everything right. He's still taking all the world on his shoulders, but he's very naive and green – he's not so much a man of the world. We join him when he's trying desperately to locate and help his father. He's trying to drag himself through life with no real personal goals, except for to save his family and loved ones, who haven't necessarily shown him the same sort of love.

"Yvonne sees his weakness, she sees what makes him tick, and – being Yvonne – immediately exploits it," says Gareth. "But through working with Yvonne, Ianto slowly but surely draws on her strength. He, like most of the characters suddenly subjected to Torchwood and the prospect of aliens, finds the world suddenly gets a lot bigger. He's enamoured by it, but bowled over by it. Even towards the end of the episode, he still feels he's too small, too insignificant, to make a difference in that world. So it's quite a long journey that he takes to get from the Ianto at the beginning of this episode to the Ianto that we see at Torchwood Three in Cardiff."

The series concludes with a story from Tim Foley, who wrote for a parallel universe Yvonne in *Aliens Among Us* (2017-18). "This is a different Yvonne," he explains. "I was drawing on darker elements when I did the first couple of drafts, but Scott [Handcock, script editor] and James [Goss, producer] pulled me back slightly. Not to say that the *Aliens Among Us* Yvonne is vicious, but I think she's maybe just a tad more ruthless – this Yvonne does have heart."

Tim's *9 to 5* sends her into an office undercover. "The way James bills *Torchwood One* is that on one level it's monsters, but on another level it's office drama, so I ran with the office theme," say Tim. "My experience of offices is mainly temp work, and the weird, hilarious situations you end up in. James has a story where he was in a meeting and they realised that they were *all* temps, and I've had similar experiences where I've just been left in charge of whole departments! We see what happens when this lost temp worker meets Torchwood and gets swept along in an adventure that turns her workplace and life upside down."

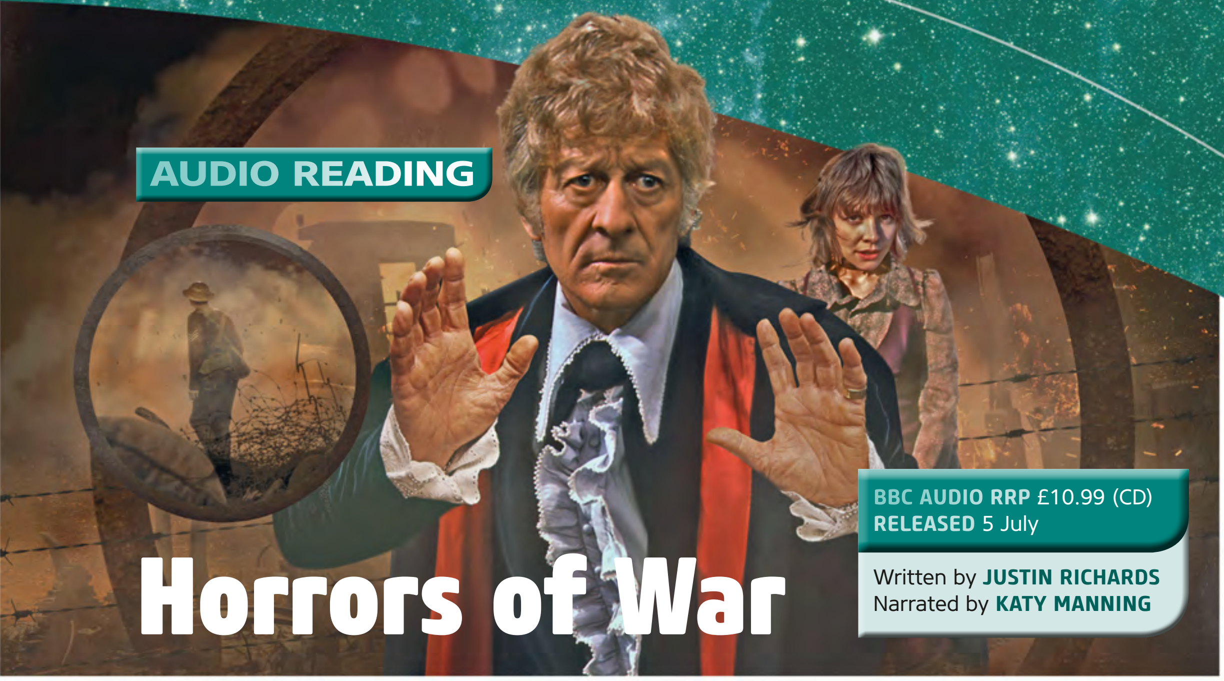
BIG FINISH
RRP £20 (CD), £15 (download)
RELEASED July

Written by **MATT FITTON, GARETH DAVID-LLOYD, TIM FOLEY**

STARRING

Tracy-Ann Oberman Yvonne Hartman
Gareth David-Lloyd Ianto Jones
Jane Asher Elaine
Paterson Joseph Matthew
James Wilby Pascal
Adjoa Andoh Fiona
Niky Wardley Stacey
Daniel Anthony Julian
Tim Bentinck Tommy
Trevor Neal Jason
Claire Wyatt Tanya
Helen Goldwyn Receptionist

> "WOTAN is a 1960s supercomputer gone megalomaniac."
> MATT FITTON



AUDIO READING

Horrors of War

BBC AUDIO RRP £10.99 (CD)
RELEASED 5 July

Written by **JUSTIN RICHARDS**
Narrated by **KATY MANNING**

The Third Doctor has unfinished business from a previous incarnation: changes to the timeline of the First World War.

"Somebody is trying to alter the course of the war, or even stop it happening," says John Ainsworth, project editor of BBC Audio's 'war trilogy'. "It's somebody that isn't necessarily particularly knowledgeable about that history, so they're a bit clumsy about what they're doing and not quite sure how best to go about it."

This ham-fisted interference is having some unexpected consequences. "In each of the stories, time manifests itself in a different way and sort of becomes the monster," John continues. "It's trying to correct itself and claim back the deaths that should have occurred."

It all began in May's *Men of War*, in which the First Doctor discovered that the Battle of the Somme had been delayed, and the lives that should have been lost in the fighting were instead being taken by mud steeped in temporal energy. He also learned that the war itself had started later – Archduke Franz Ferdinand had survived the pivotal attempt on his life, saved by plucky British nurse Annie Grantham.

"The Doctor left at the end of the first story with an intention to come back and sort all this out," says John, "but the First Doctor couldn't control his TARDIS, so he wasn't able to navigate it back to a specific point. It's something he put in the back of his mind, and then the Third Doctor gets around to it."

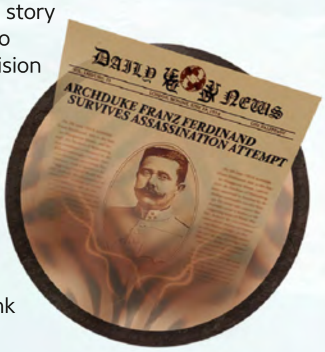
In *Horrors of War*, the Third Doctor and Jo Grant meet Annie Grantham during the first winter of the war. "It's set in a hospital, which is fairly grim, as you'd expect," explains John. "One of the things we were all quite keen to do is explore and represent the setting in a real way, which of course is quite bleak and awful. There's no realisation of how long the war will continue."

Katy Manning, who played Jo in the television series, performs the story in character as Annie. "Katy is a woman of many voices, and *Horrors of War* calls for three of them: the Third Doctor, Jo Grant and Annie Grantham," says range editor Michael Stevens. "Of course I've heard Katy's take on the Doctor and Jo in previous audio productions, but still I was enraptured by her recreation of them here. Her Doctor has a warm swagger that's unmistakably Jon Pertwee-esque; you see him smiling and twinkling in your mind's eye as you listen to her saying his lines. Jo, meanwhile, is as young and bright as ever, putting strangers at their ease whilst nudging the Doctor to behave and explain what's going on!

"Katy gives Nurse Annie Grantham a strong, warm North Country voice," he continues, "emphasising the humanity of this nurse who is busy tending the sick on the battlefields of the First World War. The arrival of these two strangers mystifies Annie, but such are the horrors she is facing that the presence of the Doctor and Jo is as comforting as it is disconcerting."

"I think what a lot of people will notice and comment on about this story in particular is that it's not trying to replicate the structure of the television show," adds John. "There's a lot more conversation and a lot more emotional reaction because we're telling it from Annie's point of view. It's a different way of telling a story – much more like a short story or novella. The interactions between the characters are the focus, and I think that makes it really strong." **DWM**

Above: *Horrors of War* features the Third Doctor (as played on TV by Jon Pertwee) and Jo Grant (played by Katy Manning). Art by Lee Johnson.


Daily ... News
ARCHDUKE FRANZ FERDINAND SURVIVES ASSASSINATION ATTEMPT

Below: A detail from the cover art of *Horrors of War* showing a newspaper reporting on the attempted assassination of Franz Ferdinand. In history as recorded, the assassination took place and triggered the First World War.

> "We were keen to represent the setting in a real way."
> JOHN AINSWORTH

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MAGAZINES

Thursday 26 July
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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#9: Robinson

Invasion of the Dinosaurs (1974)

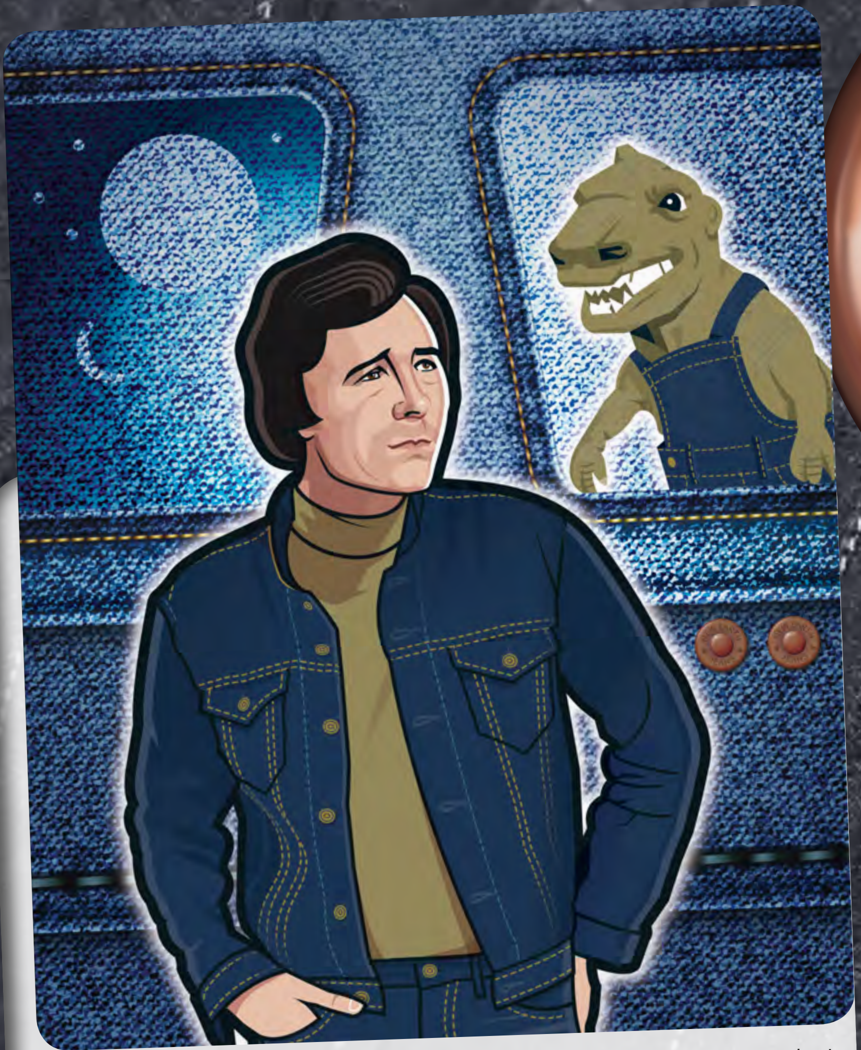

ILLUSTRATION BY BEN MORRIS

Well, I've done it. The Save Planet Earth society has a new member! Those hoity-toity do-gooders at the Wholeweal Community will wish they have never turned me down for being "insufficiently Welsh". Now I finally feel like I've found somewhere I belong!

It was my first meeting tonight. Sir Charles Grover (!!!) gave a talk on how we're destroying the rainforests – it really is awful, how we're destroying the rainforests – and afterwards he signed my copy of *Last Chance for Man*. And then Lady Cullingford (!!!) led a group discussion on the pollution of rivers. We took a vote and all agreed that we are very much against it.

They weren't the only celebrities there. I spotted John Crichton (!!!), the high-jumper, and Nigel Castle (!!!), author of *No Room! No Room!* and *The Terminal Strain*. There were also a surprising number of military types; I got talking to an intense-looking young man called Mike, who agreed with me that planet Earth is probably doomed. "It's doomed most weeks, in my experience," he said ruefully.

In other news, my wife Daphne has left me for Terry, the lounge lizard from accounts. Apparently I am "always moaning on about the environment" which is "depressing". I said to her, "I'll tell you what's depressing – living in a Venezuelan village that's had its drinking water contaminated with chemical waste!"

THREE MONTHS LATER

You won't believe what we discussed at tonight's meeting! It's all Sir Charles' idea. We're going to build a fleet of rockets and travel to another planet, exactly like Earth, but at an earlier stage in its development. "Will there be dinosaurs?" some joker asked. "No," said Sir Charles. "And I'm afraid there won't be any Raquel Welches either!" That got a big laugh but I could tell we were all disappointed.

Have to say, I quite like the idea of travelling to another planet, if only to get away from Daphne. The divorce papers came today and apparently I am guilty of "mental cruelty"! I phoned her and said, "What about man's *environmental* cruelty?"

My lawyer says I'm not to call her again, and that she wants the car.

THREE MONTHS LATER

At tonight's meeting we were shown a presentation about 'Life on New Earth', narrated by the smooth-voiced Mr Butler. It was all very rustic. There was a Q&A afterwards and I put my hand up. "Excuse me, I couldn't help noticing... When we're all on this New Earth – which looks marvellous by the way – I couldn't help noticing we'll all be wearing rather a lot of denim."

Sir Charles smiled. "Yes. Until we start weaving our own garments, it will be necessary for us to utilise the most hard-wearing fabrics – made from entirely natural resources, of course."

"Yes," I said. "But I couldn't help noticing that all the trousers seem to be... rather tight."

Sir Charles smiled again. "Of course. You must bear in mind we cannot afford to carry any surplus weight on the rocket, so all items of clothing must be as tight-fitting as possible."

Have decided to go on a diet.

THREE MONTHS LATER

Well, today's the day. I've sold my house and transferred all the proceeds to Save Planet Earth (it's not cheap, you see, travelling to another planet. You have to cover the cost of fuel, and spaceship construction, plus there's all that denim). Next stop a new world and a new Golden Age!

THREE MONTHS LATER

I woke up from cryogenic storage in the middle of right palaver. Some girl called Sarah was saying that we were actually in a fake spaceship somewhere under central London. And then she proved it by opening the airlock! I couldn't believe we'd been tricked. I went into everything very carefully! I sold my house!

So then we all rushed out into this sort-of nuclear bunker, where Sir Charles said that we could still have our Golden Age, but it would mean taking the Earth back in time and wiping out civilisation. I have to admit, I was tempted at the thought of erasing Terry's smug face from existence. But then this old chap came in and sent Sir Charles back in time instead, which rather put the mockers on it.

Technically none of us had done anything wrong, though, so they set us free. Apparently, while we've all been stuck underground, everyone else has had dinosaurs! Unbelievable.

THREE MONTHS LATER

Because of the whole 'selling-the-house-and-losing-all-the-money' business I've had to, er, assume a new identity. I found some new friends and they sorted it out for me. Yes, I've joined a new group, and this time I really think they know what they're doing. The woman in charge, Hilda Winters, has a plan to reform the world along rational lines which seems very sensible. So forget Mr Robinson; you're now looking at Mr Short, the events officer of the Scientific Reform Society!

As told to Jonathan Morris

Next Issue...

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